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A FRIEND OF AMERICA.

The last will and testament of Goldwin Smith, bequeathing to Cornell University an estate amounting to about a million dollars, only adds another link to the long chain which during his life attached Americans to that great scholar and sage counsellor, and which holds him fast in our affections now that he is dead. The magnitude of this gift to American education makes it a close second to the benefaction of Cecil Rhodes, and again emphatically symbolizes the bond of unity between the two great branches of our race, a bond that will, we trust, grow ever stronger as the years pass. The contribution to mutual esteem made by such evidences of the close relation between England and America is greater than the mere monetary measurement can indicate; the moral significance far exceeds the material, for behind the gift we recognize the spirit of the giver, and the friendship which it denotes is the more precious part of the gracious act.

Goldwin Smith was forty-one years of age when, in the summer of 1864, he first came to this country. The campaign which was to result in Lincoln's reëlection was then warming up, and our visitor remained until after the crisis was past, and the end of the war clearly in sight. From oversea he had followed with deep interest the epic struggle, and had aligned himself with Mill, Bright, and Cobden, when he espoused the Union cause in the face of the sympathy extended toward the Confederacy by the most influential section of English society, and even by such political philosophers as Gladstone and Acton. He had the clearness of vision to perceive that the war in its essence was a war against slavery and its intolerably arrogant pretensions; no academic theorizing about State rights, no superficial sentimentalizing about a brave people rising in defence of their liberties, could befog the issue for his keen analytical judgment; and even before he became an eye-witness of America in action, he did the Federal cause good service by pleading for British neutrality with both tongue and pen, and by such effective pamphleteering as was found in "Does the Bible Sanction American Slavery?" and the "Letter to a Whig Member of the Southern Independence Association."

These were the credentials with which he first landed upon our shores, and which earned for him a warm welcome during a five months' sojourn which took him to the Mississippi and to the seat of war. At this time he was no more than a sympathetic English student of American affairs, deeply interested in the historical development of our institutions and in the reactions of our political crucible. Four years later he cast in his lot with America, and for the remaining forty-two years of his life was a denizen of the New World. The death of his father and the breaking up of his home, the expiration of his college fellowship and a sense of impaired health, were among the causes that left him free to make a change in his scheme of life; and he was thinking, he tells us, "of settling at Providence, where I should have had some special facilities for the study of New England history." It was just at this time that Mr. Andrew Dickson White had undertaken the task of administering the gift of Ezra Cornell, and of founding a school in central New York. Mr. White was then in Europe, and, learning one evening at dinner of Smith's intentions, at once sought him out, and persuaded him to accept the chair of English history in the new university.

Thus it was that Cornell gained the most distinguished member of its faculty; and thus it was that Goldwin Smith, taking up his residence in Ithaca in 1868, when the new institution opened its doors for students, found himself an active worker in a university which had practically none of the attributes suggested by the Old World connotation of that term. Cornell opened with a single building of its own, and the use of a huge structure that had been built for hydropathic purposes, and was opportunely left vacant by the failure of that experiment. The university was "land poor," and its equipment was meagre in the extreme. Smith refused to accept any salary for his services, and sent to England for his private library in order that his students might have the tools indispensable for historical work. He also brought stone-carvers from England to ornament the new buildings as they arose, and ivy from Oxford for their walls. He had a stone seat placed in the campus, and above it inscribed the motto, "Above all nations is humanity." No wonder that Cornell has ever since held him in grateful remembrance as its patron saint. His reward was found in the welcome accorded him, and in the improvement in health that resulted from this pioneer university life, with its open-air allurements.

Three years later, his founder's work for Cornell was measurably completed, and he went to Toronto, where he established "The Canadian Monthly." From this time on, he made Toronto his home, marrying in 1875, and establishing his permanent residence in "The Grange," that fine old estate which has been for the past thirty-five years a place of pilgrimage for English and American scholars. His connection with Cornell was by no means severed by the change of residence, however, and he continued, until advancing age made it no longer possible, to return to Ithaca every year for a course of lectures. As a Canadian, he plunged into the thick of the public life of the Dominion, and made himself an active force for good in politics. His journalistic activities were multifarious and unceasing, he was a frequent speaker from the platform, and he was a worker upon innumerable boards and commissions affected with a public interest. A stout fighter wherever fundamental principles were concerned, he made enemies as well as friends, and became *persona non grata* to the aristocratic and imperialistic elements in Canadian society through his unswerving championship of democracy and his persistent advocacy of the opinion that the best interests of Canada were to be furthered by the closest possible union with the republic south of the border. But if his name came to be anathema in tory circles, his arguments remained unanswered and unanswerable. Economic forces always have the last word in political discussion.

There is in Canada, he once said, "a violently anti-American party which deems itself the patentee of loyalty. . . . The core of this party consists of descendants of United Empire Loyalists, who, partly perhaps because it invests them with social interest, devote themselves to blowing the embers of that feud. But anti-American sentiment is hollow, and easily yields to calls of interest." He was often called an annexationist by his opponents, but himself repudiated the word as "something humiliating to Canada." Yet his belief remained firm that "continental union in a free and honorable way will come. It will probably not come in the time of anyone as old as I am; but it will come." "No schemes of Imperial Federationists will defeat nature, whose forces draw toward union. Race, language, literature, religion, political institutions, social sentiments, and habits are the same on both sides of the line . . . It may safely be said that the connection of each of the Canadian provinces with the States to the south of it

is stronger than that of the Maritime provinces with Ontario, or of French Quebec, with either. The populations, in short, are rapidly fusing. There will soon be nothing to divide them but a political and fiscal line." Such opinions as these made the heathen rage in many quarters, but it is a vain thing to imagine that nature will be thwarted forever in North America by any political or social contrivance.

Goldwin Smith lived and died in the best sense a friend of our own country. He was not blind to the evils with which we have to contend, and thus enumerated some of the worst of them: "The negro difficulty, the spread of lawlessness, the weakness of American statesmanship and government, the municipal corruption, the pension list, but, above all, the renunciation of the fundamental principles of the American commonwealth, consequent on the annexation of the Philippines, and the entanglement of the American Department of State with the un-American councils and designs of European powers." This is a list to give the most patriotic of us pause; and it might be considerably extended. But in pointing out such failings, a friend like Goldwin Smith proves himself most faithful, and the fact that, seeing all these evil things, and many others, he could still believe that the soul of good in our nation would ultimately triumph, offers the best possible evidence of the depth of his attachment.

CASUAL COMMENT.

THEODORE PARKER AS A POLITICAL PHILOSOPHER was the theme of Mr. Frank B. Sanborn's centennial address on his old-time friend at the recent celebration held at West Roxbury. "I choose for my topic to-day, 'Parker the Political Philosopher,'" said Mr. Sanborn, "and I point to Abraham Lincoln and the emancipation of millions of negro slaves as the result of his philosophy in its steady and natural development." To call Abraham Lincoln the result of anybody's philosophy, even of Theodore Parker's, is, to put it mildly, a slight misplacing of emphasis. Lincoln had a plenty of philosophy and of philanthropy of his own, even though we like to recall his undoubted debt to the New England free-thinker, whom he greatly admired. "The doctrine of Jefferson and of Abraham Lincoln — a theory of government of the people, by the people, and for the good of the people — was not," declared the speaker, "the original invention of any of these men; but Parker did more to formulate it than any American, until Abraham Lincoln, after Parker's death, took up his testimony in the same behalf." And later he said, in a somewhat different connection: "I have some right to speak on this point, for I was perhaps more intimate with Parker in his last four years than any of his other political friends. I was in his confidence; introduced John Brown to his acquaintance in 1857, brought them together again in March, 1858, and had their correspondence pass through my hands in the years of the Virginia conspiracy. Parker was one of the few men in America who ventured to predict the downfall of slavery in the nineteenth century, though he did not see how rapid would be its destruction after Lincoln came to the height of political power."

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THE ENDLESS EVOLUTION OF THE WORK OF FICTION, from folk-tale and epic lay to the modern prose romance and the (sometimes prosy) essay in psychological analysis, is a thing to contemplate with wonder and with all sorts of interesting conjecture and speculation as to the shape and character of the twenty-fifth-century or the thirtieth-century novel. A *questionnaire* lately sent out to authors and critics by the London "Book Monthly" elicited various kinds of answers as to "the chief changes in the English-written novel within recent years," and as to the upward or downward tendency of these changes in respect to "human interest and literary quality." The replies, so far as published, indicate considerable difference of opinion, but leave us by no means in despair of the modern novel. The decay of sentiment, or of kid-glove sentimentality, is noted, and the rise of realism and of cool and critical analysis. Of Messrs. Wells and Galsworthy one reply says: "They are painting life as it is. The old school of amorists and glamorists is dead. The defect of the new school is that it lacks imagination and humour. It is photographically hard and harsh and brutal, like the daily paper snapshots. But sooner or later it will throw up a man of a genius who can fuse sympathy with sincerity and tenderness with truth." This fusion is not so very hard to find even now, but there is always the delightful possibility of still greater triumphs of genius in any and every quality that makes for excellence.

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THE COLLEGE STUDENT OF A CENTURY AGO would seem a queer creature to the typical collegian of to-day. Instead of a maximum of athletics and a minimum of study, the Harvard or Yale or Princeton youth of 1810 was nurtured on copious draughts of learning, of an undeniably bookish sort, and a very meagre or altogether wanting dose of physical culture. In some century-old letters written by one Stephen Salisbury, Harvard student, to his parents in Worcester, and lately unearthed for the purposes of a paper read before the American Antiquarian Society, there are revealed some curious customs of the collegians of that day. Culture was valued at its true worth by young Salisbury's father, who counselled his son to regard his studies not as a task, but as an entertainment. His mother advised

him to exercise with the skipping-rope in his room when hindered by rain from taking his customary walk or ride, and she also felt obliged to refuse his request for curtains to his windows, as an extravagance. Both father and mother exercised a supervision over their son's dress and diet and behavior, and even prescribed the times and seasons for having his hair cut. But of course the Harvard student of that day was much younger than the average collegian of our time. The "liberal education" of a century ago was imparted at Cambridge by a faculty of thirteen professors and four tutors, and the whole body of undergraduates was smaller than the present-day corps of instructors.

. . .

A MUNICIPAL BLUNDER AND A LOST LIBRARY form the theme of an interesting true story. The late Judge John Handley, proprietor of the Wyoming Hotel in Scranton, Pa., cherished kindly feelings toward his city and intended to leave it the bulk of his large estate. But when the city council, against his advice and wishes, permitted the location of certain unsightly stock-yards in front of his hotel, the Judge changed his mind. A visit at about this time to Winchester, Va., to view certain historic battlefields, aroused his interest in that city; and when the time came, soon afterward, for him to pay the debt to Nature, it was Winchester and not Scranton that profited by his benevolence to the extent of more than a million dollars, including a quarter-million-dollar library building, the finest structure of the kind in the South erected by one man. The recent completion of this handsome monument to Judge Handley's memory shows it to be in the French Renaissance style, executed in a buff shade of Indiana limestone, with terra cotta roofing and a noble dome sheathed in copper—a fireproof building throughout. As soon as funds are available for the purpose, the interior equipment will be completed, the bookshelves stocked, the successful applicants for positions in this palace of literature will be placed in charge of its treasures, and the Handley Memorial Library will take its place on the firing line against the forces of ignorance and materialism and low ideals and sordid interests.

. . .

THE PERSISTENCE OF A MINOR ANGLICISM that seems to be growing in favor, in defiance of grammar and logic, claims a word of comment. In the letter of an English correspondent at Rome we note three occurrences of the peculiar idiom within a space of fourteen lines. The letter has to do with a certain distinguished American traveller, of whom we read: ". . . two keen, blue eyes, now wide open behind the gold *pince-nez*, are looking searchingly into yours, as though the owner is weighing your worth in a single glance. Then he talks. His voice is a little hoarse . . . as though he is addressing a public meeting. . . . The muscles of his face contract and relax and contract again as though he is in acute pain." Three instances we have here of "as though" (which, by the way, were better "as if") introducing a supposition contrary to fact and followed by the indicative, the mood of positive assertion. "As though he were" (or, better, "as if he were") would be used, and correctly used, by ninety-nine out of every hundred American writers, and not improbably by the hundredth writer also. What is the peculiar construction of the English ear, that it should not feel the jar of this solecism?

. . .

THE CIRCULATION OF HUMANE LITERATURE is becoming a prominent factor in the general movement for the better treatment of animals. The American Humane Education Society, the pioneer organization in this important work, has developed a plan for sending out travelling libraries through our rural districts, the books to be circulated chiefly under the direction of local school boards, and with no charge to readers. Thirty books have been chosen by a committee composed of Dr. Francis H. Rowley, of Boston, the society's president; Dr. Albert Leffingwell of New York; Miss Sarah J. Eddy of Rhode Island; and Mrs. Mary F. Lowell of Pennsylvania. In the list are such popular favorites as "Rab and his Friends," by Dr. John Brown, "Jonathan and David," by Mrs. Elizabeth Stuart Phelps Ward, "Little Brother to the Bear," by Dr. William J. Long, "A Boy I Knew," by Laurence Hutton, "Wild Animals I have Known," by Mr. Ernest Thompson Seton. The movement is a good one, and if systematically followed up can hardly fail of a wholesome effect upon the younger generation.

. . .

THE EXHILARATING TILT OF THE LITERARY FREE-LANCE is surely, thinks the novice, a pleasant and a pulse-quickening exercise. In a volume entitled "Vocations for the Trained Woman," published by the Women's Educational and Industrial Union of Boston, occurs this alluring passage: "It may be said in general that it is a comparatively easy thing for a very ordinary writer, with very ordinary industry, to make $1,000 a year free-lancing in New York. It is a very easy and a very speedy matter to write a thousand words. It is not a matter of time or difficulty to get the material to fill a thousand words. The *crux* of the matter comes in knowing what sort of material to get, how to get it, and where to sell it." Let us hope this little "crux" will not be overlooked by any young woman tempted to resign a thousand-dollar teachership or other assured position, however irksome, and to hasten to New York to swell the already o'erburdened ranks of actual or would-be free-lance journalists.

. . .

THE UNPOETIC APPEARANCE OF SOME POETS is a thing to try one's faith in Lavater. While Chaucer and Suckling and Byron, and Longfellow and Lowell and Emerson, with many another that might be named, had the stamp and bearing of poets, Ben Jonson and Herrick and Goldsmith and the trooper Coleridge and even the gentle Wordsworth would

hardly have been singled out from a crowd as builders of the lofty rhyme. And now it is pretty well established that M. Maeterlinck, poet, mystic, and dreamer, apostle of much that is daintily delicate and subtly suggestive in thought and expression, is in his outward person a hearty, strapping, broad-shouldered, robustly healthy sort of man, who might pass for nothing more than a stolid, beef-eating, ale-drinking country gentleman, devoted to the care of his estates and the maintenance of the established order. And we learn, not with displeasure, that he is fond of working in his garden with a coarse apron tied about his generous waist and an old felt hat on his head.

* * *

A THACKERAY CLUB IN AMERICA, affiliated with the English association of like name, is proposed as appropriate to the Thackeray centennial next year. The Titmarsh Club in London will, it is expected, take the lead in honoring Thackeray's memory, and then or earlier would be a good time to organize here a similar literary and dining society, expert in the post-prandial quotation of choice bits of Thackeray wit and wisdom, and devoted, gastronomically, to the dishes and wines known to have been the great novelist's favorites or found to be most frequently mentioned in his works. Such a club would be something of a novelty with us. We have our serious Shakespeare societies and our Browning societies and our literary associations of various sorts, but of convivial Omar Khayyam clubs and Johnson clubs and Pepys clubs there is yet a lack. Why not, also, form a club to lead in the expected Dickens demonstration of two years hence, and call it the Pickwick Club? A new set of "Pickwick Papers" would be the natural literary manifestation of its jovial existence.

COMMUNICATIONS.

A WORD ABOUT THE THEATRE.

(To the Editor of THE DIAL.)

"To make us pity his characters when they are vile or love them when they are noxious, to invent excuses for them in situations when they cannot be excused, — in a word, to lie about his characters, — this is for the dramatist the one unpardonable sin. To it must be added a second, almost equally great — to allure the audience to generalize falsely in regard to life at large, from the specific circumstances of his play."

These wise words were printed in THE DIAL of June 16. I wish they might be inscribed in large letters above every stage. On the page before, however, the same writer repeats a common saying, that "there is no such thing *per se* as an immoral subject for a play"; and here I must dissent. Yesterday I saw Mrs. Fiske play "Becky Sharp" in Denver. She acted, I thought, with consummate skill. The piece is "orthodox" enough, taken straight out of "classic" fiction, and the house was filled with young and old, men and women, who seemed to approve. Nevertheless, were I the only living person who thought it, I should maintain that the play in general, and some of its situations in particular, are absolutely offensive. I have never seen "Monna Vanna" on the stage, but am heartily in accord with the English authorities who excluded it therefrom. We are sometimes told about the high moral purpose of such productions; I do not believe that they have any. We are told that it is necessary to know all phases of life. It is necessary for the chemist to know a certain ill-smelling phosphorus compound; but even his brother chemists would be outraged if he called them together for entertainment and then turned loose a quantity of this substance.

The opinion I have expressed may be that of a small and relatively insignificant minority. Nevertheless it may be worth expressing. Regard it, if you like, as a matter of psychology. I go to see Maude Adams in "Peter Pan" and "What Every Woman Knows," and come away delighted; I go to see Mrs. Fiske, and in spite of her great skill am disgusted and depressed. Is it not possible that the *naïve* reactions of one who is no expert in the drama have a certain meaning and value?

T. D. A. COCKERELL.

Boulder, Colorado, June 20, 1910.

THE INACCURACY OF "SUFFRAGETTE."

(To the Editor of THE DIAL.)

In your issue of June 16 occurs an article by Mr. Paul Shorey, entitled "Mill Revealed in His Letters." On page 418 this writer allows himself to be betrayed into the inaccuracy of using the term "suffragette" with reference to the woman's movement of Mill's day. This should not be suffered to pass without a protest. The term, belittling and derisive in its origin and philological connotation, is an unfortunate neologism of Hooligan antecedents, and has no application to any person of Mill's time, nor to the majority of the advocates of woman suffrage to-day. It is an expression which was hurled by London rowdies at Mrs. Pankhurst and her group of so-called "millitant suffragists" in England, and belongs to no others whatsoever. That this militant group, in a spirit of bravado, chose to accept a title insultingly applied to them, does not bind other woman suffragists. The movement in behalf of a full recognition of civil and political equality between men and women is as serious and free from hysteria as any other of the political movements of our day, and is entitled to the same decency in methods of controversy. "Suffragette," as a general term for women who are identified with this movement, is as inaccurate as it is unwarranted.

JAMES F. MORTON, JR.

New York City, June 18, 1910.

THE CULT OF ILLITERACY.

(To the Editor of THE DIAL.)

In my room at a summer resort in California I found tacked upon the wall a card bearing this inspiring motto: "Let every noble thot in yu have expression." In such fashion is illiteracy tot by those who have cot the mania for "reform" in spelling. One of the first words that succumbed out here was "programme." Close upon the heels of its abbreviation in print came its abbreviation in pronunciation. "Progrum" now prevails, "monogrum" is making headway in the smart stationery shops, and "telegrum" may often be heard. But what is the use of argument or protest? *De gustibus non disputandum* seems the only refuge.

W. A. B.

Castle Crags, Shasta Co., Cal., June 17, 1910.

The New Books.

The Life of a Strenuous Peacemaker.*

"A pugnacious pacificist" was the phrase sometimes applied to Sir Randal Cremer, the life-long laborer in the cause of international peace whose lamented death in 1908 has been followed now by a careful summary of his public services from the pen of his old friend and associate, Mr. Howard Evans. "Sir Randal Cremer: His Life and Work" presents, in three hundred and fifty pages, an enviable record of good works in many departments of philanthropy, but especially in those that relate to the promotion of harmony in the transaction of the world's affairs. That he was, however, by no means a man of one idea is plain from the wide range of public questions to which he turned his attention,— compulsory and free education, public libraries, commons preservation, registration reform, taxation of ground values, nationalization of the land, religious equality, the right of free speech, the deliverance of trade unions from judge-made law, the protection of weaker races, and the emancipation of oppressed peoples. But it is, of course, as the founder and for many years the head of the International Arbitration League that Cremer will be best remembered.

From the ranks of the lowly and oppressed, as might have been expected, this champion of the cause of right against might fought his way upward. From an early page of the biography we copy the following:

"Cremer once gave the House of Commons some graphic reminiscences of the home of poverty in which he was brought up, when he opposed the proposal of Sir Michael Hicks-Beach to levy a shilling duty on corn. He said that when his mother, who kept a dame school, had only five or six shillings a week on which to keep herself, him, and his two sisters, a two-pound loaf cost eightpence. For breakfast the children had three thin slices of bread with a very thin scraping of butter, and a cup of weak tea without milk or sugar. Dinner consisted of boiled duff — flour and water stewed together and boiled like a pudding — with potatoes, and perhaps once a week an ounce or two of meat. The tea was like the breakfast, and usually the children had to go to bed without supper, hungry as wolves."

The eighty years of Cremer's life were so largely filled with public and philanthropic labors that it is difficult to think of him as having any private and domestic life of his own. His school education was of the most rudimentary kind, cut short by the necessity of earning his bread, his father having deserted wife and family in the boy's infancy. He became a builder by trade, and was twice married, though it does not appear that he allowed himself many minutes out of the day for the enjoyment of his home. In fact, we read of him:

"Few political men have lived so lonely a life as Cremer in his later years. His large office was in reality his sleeping chamber. At the back of a book-case was a turn-down bed, which apparently he made himself; a small gas-stove enabled him to prepare his own breakfast. For the rest of the day he obtained his meals at the House of Commons or elsewhere. This, however, was by no means an unpleasant hermitage. Lincoln's Inn Fields is a veritable *rus in urbe*. The rich foliage of the extensive gardens altogether hid the houses on the opposite side of the square. Only from his third floor front was it possible to get a glimpse of the dome of St. Paul's, and the graceful *flèche* of the Law Courts in the Strand."

Though he failed to secure a seat in Parliament until he was fifty-seven years old, he had from early manhood been interested in public questions and had early conceived the project of international arbitration as a means of adjusting international differences. In some scanty notes on his personal history, Cremer himself has written, referring to the time of his young manhood:

"One evening there was a lecture on 'Peace,' probably given by a lecturer of the original Peace Society. The speaker advocated the settlement of international disputes by peaceful means instead of war. I listened with rapt attention, and next day I discussed the matter with two or three shop-mates who had been present. They pooh-poohed the idea, and declared that the world had always settled its disputes by force and would continue to do so. That lecture sowed the seed of International Arbitration in my mind, though the word 'arbitration' had hardly been heard."

Soon after the young apprentice had listened to that lecture, which seems to have been an epoch-making event in his life, he took up his residence in Brighton, where he joined a workmen's institute in which Frederick Robertson, the eloquent Brighton preacher, was warmly interested, and he frequently attended Robertson's church. At Brighton it was, too, that he made his first political speech, on the occasion of a parliamentary election. In 1852 he removed to London, where he soon became active in the cause of shorter hours for labor — an activity that lost him his position, but did not prevent his securing another.

It was in 1870, when England and the world were stirred by the outbreak of war between France and Germany, that Cremer formed his Workmen's Peace Committee which afterward developed into the International Arbitration League. Its first important work was the draft-

*Sir Randal Cremer. His Life and Work. By Howard Evans. Published for the International School of Peace. Boston: Ginn & Co.

ing of an "Outline of a Plan for the Establishment of a High Court of Nations," which largely anticipated the work of the Hague Conference. Of Cremer's self-imposed missions to various countries in the cause of universal peace, of his three visits to Washington, and of his life-long zeal and industry in the work to which he had put his hand, Mr. Evans's pages give a detailed account and are likely to find many appreciative readers at this time. Concerning the peace party's attitude toward the Boer War, the following from our author's pen is of interest.

"Throughout Europe the British people were regarded as a nation of sanctimonious hypocrites. At that time a Briton travelling abroad found it desirable to hide his origin as far as he could, which was not always easy. With the solitary exception of Yves Guyot, no man in all France whose opinion was worth having had a word to say in our favour. One of my most bitter recollections is that in Geneva, that ancient fastness of freedom, I sat in the English Garden, on an Easter holiday, watching a grand procession of the trades, and was suddenly confronted with the collection-box in aid of the Boer women and children. I gave my contribution with tears of shame. For the men whose pride and obstinacy brought us to such humiliation there can be no forgiveness, for they trailed the fair fame of our own dear land in the dust before all Europe at the instigation of polyglot devotees of Mammon, who had degraded and debauched the Press alike in England and South Africa. The British nation which went trafficking in the crisis of the war fever has since learned by bitter experience that it cannot make war on the cheap, and to this day it is suffering from the consequences of its folly."

The award of the Nobel Peace Prize to Cremer in 1903, and his bestowal of it upon the Arbitration League as an endowment fund, are matters of recent history. His hesitating acceptance of the knighthood twice offered him by Sir Henry Campbell-Bannerman, in the latter's term as prime minister, was a sign on Cremer's part that, though he doubted the propriety of all such titular distinctions, he appreciated the offer as an indirect recognition, in the highest quarters, of the value of the work accomplished by the advocates of peace. Rather surprising to many, in view of woman's influence in the cause he had most at heart, was his vehement opposition to woman suffrage. He even issued a tract, entitled "Shall Men or Women Rule the World," which gave thirty-three reasons why women should not vote; and in another called "Some of the Legal Privileges of Women" he argued that, instead of being treated unjustly by the laws of the land, English women enjoyed certain important legal rights and immunities denied to men. Another characteristic aversion of his was, as his biographer tells us, "his dislike to the tip system by which waiters were paid, which he regarded as degrading and demoralizing to the recipients. Of course, he did not object to a fair wage for any class of men, but he held that the employer should pay his own servants. More than once when arranging a social function he stipulated for the payment of a fixed sum to waiters, and nothing roused his resentment more than to find the men who had been thus paid already cadging for further payment by the guests."

Mr. Evans's long association with Cremer — he has been chairman of the Council of the Arbitration League since 1877 — makes him the best possible historian of his friend's public services. The book, published for the International School of Peace, is well calculated to further its cause. A good portrait of Cremer, and other illustrations, are to be found within its covers.

PERCY F. BICKNELL.

THE NAVAL CONQUEST OF CANADA.*

Since its organization, three or four years ago, the Champlain Society of Toronto has fully justified its existence. Its publications — reprints and original documents — have come out more slowly than was anticipated; but this has not been an unmixed evil, as it has made for fuller and more careful editorial treatment. The Society has so far been most fortunate in the men selected to edit its volumes, and never more so than in its latest publication. No one could have been found better equipped to edit the "Logs of the Conquest of Canada" than the author of "The Fight for Canada." Colonel Wood admirably combines a clear, crisp, and attractive style with scholarly balance and clear-headedness, and a genius for extracting marrow from the most unpromising bones of history. This genius was never more happily applied than in the present case, for, as he justly says, "nothing is drier than a ship's log; not even Statutes at Large or the Anglo-Saxon Chronicle." That these logs have been made to yield an attractive as well as most valuable story of the naval side of the campaigns in Canada, is no mean tribute to the skill of the author.

The book is divided into two equal parts, the latter consisting of selections from the logs of His Majesty's ships in the Louisburg, Quebec, and Montreal campaigns of 1758, 1759, and 1760; and the former of editorial equipment, embracing a very full introduction, bibliog-

* THE LOGS OF THE CONQUEST OF CANADA. Edited, with an Introduction, by Lt.-Colonel William Wood. Toronto: The Champlain Society.

raphy, and cartography. Three charts, and a plan to illustrate the logs, are placed in a pocket at the end of the volume.

Why, asks Colonel Wood, is it worth while, and very well worth while, to edit a selection from the logs of the ships engaged in the campaigns that determined the British conquest of Canada? And he gives this answer:

"These logs are the simplest and least self-conscious of all records; because they are the record of the Navy's work there; because the fleets were relatively stronger forces than the armies; because, in addition to their own work, they gave their armies enormous advantages over the enemy in every detail of ordnance, commissariat, transport, mobility, scouting, and military intelligence; because, as all the seas in the world are interdependent, every squadron of the British Navy was an integral part of the single overwhelming force which was then the prime deciding factor in the greatest of all imperial wars waged for oversea dominion; and, finally, because the public, and the Canadian public in particular, have not yet found out the one true point of view. They all admit that the conquest was effected by the joint forces of the United Service, and not by either the Army or Navy alone. But the stock saying, that Wolfe was 'supported by a fleet,' completely inverts the nature and functions of the two constituent parts of this United Service. What really happened was that Saunders, whose great fleet was working out one phase of a world-wide amphibious war, was supported by Wolfe, whose small army was used as a local landing party at Quebec."

The primary object of Colonel Wood's scholarly Introduction is, therefore, to establish his contention that the conquest of Canada was the work of the army and the navy in coöperation, and that the dominating force was the fleet. To this argument he brings an imposing array of proof, and incidentally affords us many graphic pictures of life on board His Majesty's ships of war in the middle of the eighteenth century. Men were recruited by "pressing" and by "presting." Pressing was taking a man whether he liked it or not; presting was giving him a shilling as a "prest," by accepting which he bound himself to be "prest" or "ready" to serve. The press-gang, under an officer, attended to both forms of recruiting. Sanitation on board ship was almost unknown. An official return of the period gives the following startling results: Of 184,893 seamen and marines employed during the war, 1512 were killed in action or by accident, and 133,708 died by sickness or were missing! There was, as Colonel Wood says, "nothing new in the sickness and discomfort induced by bilge-water. The oldest genuine sea-song known in the English tongue describes exactly what happened during the Canadian campaigns on board ships whose logs contained no entries of 'Employed starting salt water,' or 'Ventulater keept working.'

'A sak of strawe were there ryght good,
For some must lyg them in theyr hood;
I had as lefe be in the wood,
Without or meat or drynk:

'For when that we shall go to bedde,
The pumpe was nygh our beddes hede;
A man were as good be ded,
As smell thereof the stynk.'

The strange thing is that when ships and crews were so manifestly better with a clean bilge, boiled drinking-water, and a working ventilator, such simple precautions were so much neglected."

The following account of the "fore-bitter" (corresponding to the sing-song of the present day) will be of general interest.

"The singer took his stand on the fore-bitts, which were massive ends of timber, rising to a convenient height from the deck close to the fore-mast. He had no instrumental accompaniment. He sang his hatchet-made verses to monotonous airs, and he nearly always wound up with a rather obvious moral. But he and his audience knew nothing of self-conscious pose. Singer, song, and audience were all intent on the direct expression of a seaman's idea of his own life, its dangers and troubles, its aspiration and achievement, and its ideal of a home. Dibdin's songs, of course, were never popular at sea (as Kipling's have never been in the army); though they have taught innumerable landsmen more things in heaven and earth than were dreamt of in the seaman's own philosophy. The really popular airs and verses were, like all other folklore, the variants of compositions by unknown singers, who received and handed down by oral tradition whatever best suited them and their audience."

One more quotation, from a letter written in 1756 by a naval officer to a young cousin about to enter the service, is eloquent of the conditions which gently-nurtured midshipmen had to face a century and a half ago.

"Your light for day and night is a small candle, which is often stuck at the side of your platter for meals, for want of a better convenience. Your victuals are salt and often bad; and if you would vary the mode of dressing them you must cook yourself. I would recommend you always to have tea and sugar; the rest you must trust to, for you'll scarce find room for any more than your chest and hammock, and the latter at times you must carry upon deck to defend you from small shot, unless you keep one of the sailors in fee with a little brandy. Low company is the bane of all young men; but in a man-of-war you have the collected filth of jails. . . . You will find some little outward appearance of religion . . . and Sunday prayers, but the congregation is generally drove together by the boatswain, who neither spares oaths nor blows."

Altogether, these "Logs of the Conquest of Canada," with the double light they throw on the operations of the fleet at Louisburg, Quebec, and Montreal, on the one hand, and on the history, character, and personnel of the navy, on the other, form a most important contribution to American historical literature.

LAWRENCE J. BURPEE.

Going to the Ant.*

High-water mark in American biological scholarship has certainly been attained in Professor William Morton Wheeler's extensive and scholarly work upon "Ants, their Structure, Development, and Behavior" (The Columbia University Press), the result of a decade of uninterrupted study of these most interesting of all the so-called lower forms of life. The voluminous world-literature of the subject — the extent of which may be judged by the fact that the author lists seventy pages of titles — has also been ransacked to bring together all available information supplementary to the author's own intensive and thoroughgoing investigations.

The work appeals to a wide range of readers. The zoölogists and entomologists will find all of its pages replete with learning, and invaluable as an authoritative source of trustworthy information on all phases of myrmecology. The general reader interested in natural science will discover that the larger part of the book is devoted to subjects of unusual interest, written with clearness and remarkable freedom from special pleading for pet evolutionary hypotheses or bias toward unproved theories, and from sensationalism. While it is strictly scientific in its search for the truth, the reader cannot fail to be infected by the author's warm enthusiasm for his subject. The ants are a dominant group among insects, as a result of their unusual variability, wide distribution, numerical ascendency, longevity, abandonment of detrimental specialization, and great versatility in their relations to plants and other animals. They exhibit a high degree of social organization, based upon a remarkable structural and functional differentiation among the members of the colony. They thus exhibit, among still existing types of colonies, many phases in the probable course of evolution of the complicated polymorphisms and unique diversities of instinct. The author discusses, among other interesting topics, the development of ants and the remarkable maternal instincts found in queens and workers, the light thrown upon the past history of ants by forms found fossil in amber, and the structure and construction of ants' nests. Other chapters are devoted to those rare and primitive groups of ants which represent the oldest existing expression of social life, the stage in which — to use Maeterlinck's words — we have passed from the "precarious and incomplete egoistic to a social life with its slight accession of certainty and happiness"; with the more complicated habits and specialized instincts of the driver and legionary ants, of the harvesting ants, and of those which grow subterranean fungus gardens, attend herds and flocks of plant-lice, scale insects, tree-hoppers and caterpillars, and mayhap store for the time their garnered dairy products in certain "replete" members of the colony; with the slave-makers and amazons, and the more degenerate slavers and permanent social parasites.

The philoprogenitive instincts and social habits of ants have made possible intimate relations between themselves and other animals, resulting in a perplexing assemblage of assasins, scavengers, satellites, guests, commensals, and parasites, which are found in their nests. Indeed, nearly four hundred species of beetles and other insects are amicably treated, licked, fondled, fed, and even reared, by ants! The instincts of ants form a fascinating subject for the naturalist, the physiologist, the psychologist, and surely also for the sociologist of biological sympathies. This subject is treated at length from an objective standpoint. The encyclopædic nature of the work is enhanced by appendices dealing with the methods of collecting ants and of keeping them under observation in formicaries. A key to the genera and sub-genera of North American ants, and a list of described North American species, with their distribution, are also given. Practical methods of exterminating noxious ants are also discussed. The work is authoritative, encyclopædic, intensely interesting to the biologist and naturalist, and exceptionally attractive to all who are interested in natural history.

Charles Atwood Kofoid.

*Ants. Their Structure, Development, and Behavior. By William Morton Wheeler. New York: The Macmillan Co.

The Field of Fiction.*

To those who find in fiction the most significant reflection of contemporaneous life and its most important literary product, a survey of the origin and development of its types, and of the work of writers of the past as well as of the present, possesses abiding interest.

Taking "the brief narrative with its one unified impression" as his type, Professor Canby,

*The Short Story in English. By Henry Seidel Canby, Ph.D. New York: Henry Holt & Co.

Woman's Work in English Fiction, from the Restoration to the Mid-Victorian Period. By Clara H. Whitmore, A.M. New York: G. P. Putnam's Sons.

Masters of the English Novel: A Study of Principles and Personalities. By Richard Burton. New York: Henry Holt & Co.

Leading American Novelists. By John Erskine, Ph.D. Illustrated. New York: Henry Holt & Co.

in his account of "The Short Story in English," traces the progress of this type through the history of its changing fashions, beginning with the religious tales of Anglo-Saxon times and continuing through the products of the centuries, moulded by various influences, to the result of these shaping forces seen in "the powerful engine for the expression of life" — the extremely technicalized short story of to-day. The stages in this development are interestingly marked. The Roman Church influence is succeeded by the influence of mediæval France, with its *fabliaux*, *lais*, and *contes dévots*. Then Chaucer, renascent Italy, and France, in a new wave of tendency, exert their sway. The English essayists next take a hand in the shaping of the form, until writers in the sweep of the romantic movement prepare the way for Poe — the first individual of commanding importance in the history of short-story writing. After Poe, the emphasis on technique, though intensifying the effect, artificializes the form, as is well recognized in the typical work of the day. What the present tendencies are, and what the future will bring forth, seem not too difficult to judge.

"Our modern short story began as technique for a worthy effect. In lesser hands, at least, it is degenerating into a technique whose effect is merely technical. The specific word, the rapid introduction, the stressed climax, the careful focus and the studied tone, are too often the masters, not the servants, of the story. Facility is widespread, artificiality rampant. Scores of well-known short-story writers prepare to ascend their little peaklet of narrative accoutered like Tartarin in his Alpine regalia, equipped not for their Rigi but Mont Blanc. In so recent a collection as 'Plain Tales from the Hills,' the effort is already as patent as the success. When our tastes are a little more jaded by the nervous endeavor of the modern short-story, many and many a successful tale will seem as false in taste as the vapidities of the Euphuists. A less labored story must come back. The movement will be towards the ideal of Chaucer and away from the strenuosity of Poe."

It is a far cry, in Professor Canby's narrative, from Aelfric to "O. Henry." A wide gap of centuries has to be spanned. It is no easy task to pioneer in the detailed and careful tracing of his type through such a period, and the writer in several instances lays himself open to criticism: but he has dared and done, and done well. He has written seriously yet interestingly of our most significant modern literary type and of its development from its origins; and he has accomplished a praiseworthy feat in linking its vital present with its instructive past.

Like Professor Canby, Miss Clara Whitmore has devoted herself to the study of a special class of fiction. He, however, interests us chiefly by tracing the evolution of a type; she, by the endeavor to emphasize a certain point of view. Many women writers have sunk into an oblivion from which, she claims, their intrinsic merit should have preserved them; and she believes this misfortune due to the fact that most books on literature have been written from the man's standpoint. Her book has been written from the woman's point of view. To portray women writers, and women's and the woman's outlook upon life and its interpretation, is her aim. Just what the feminine viewpoint is, however, seems as difficult to state definitely in a treatise on fiction as in a study of life. The task, perhaps, belongs more properly to the psychologist than to the literary historian; and our author for the most part leaves it to the psychologist — or to someone else, — and in this respect piques without satisfying our interest. Once or twice she comes boldly out to emphasize certain characteristically feminine qualities, as introspection and quickness in grasping motives and passions underlying action. Woman's view of life as represented in fiction is shown, however, to be largely objective. Women have developed the historical novel; have brought the novel of mystery to a high state of perfection, but have left the most enduring stamp on literature as realists. All of which goes, perhaps, to suggest a not uncharacteristic inconsistency. It should be noted that this book portrays a succession of personalities, and that the author's intention is evidently to reveal or suggest the type through them, rather than to regard the type as the main thing and them as incidental or merely illustrative. The method of the writer here, then, is just the reverse of that of Professor Canby; and hers is a far simpler task. Miss Whitmore's book is an enlarged master's thesis; and it has some of the defects of its qualities. It suggests the student rather than the real critic in its frequent and lengthy citations of the opinions of others. An irritating rather than a serious fault is the overlooking of several misprints like "Maria Edgewood" (p. 102) and "Rodney Crawley" (p. 164). A matter of greater importance is the allotting of so little space as a couple of pages to so great a figure as George Eliot. Generally, the strength of the work does not lie in the treatment of the greatest writers. Perhaps the chief value of the book lies in its bringing to light again forgotten or half-forgotten names — such as Margaret of Newcastle, Mrs. Haywood, and the "Sidney Biddulph" of Mrs. Sheridan; in its suggesting the real importance of time-dimmed figures in their contribution to the history and development of

fiction; and its emphasizing frequently both the salient characteristics of a writer's work and her relation to the general scheme. As a handy reference-book, and a chart of the woman-novelist field previous to 1865, it has its useful place.

Characteristics of the work of Professor Burton are generally recognized. In his study of the "Masters of the English Novel" it is not his object primarily to grub for the origin of a type and laboriously to track its evolution; nor does he attempt to force a way into brambly and neglected by-paths of literature seeking for modest merit lowly laid. His course stretches over literary heights. There he paces with the practised tread and assured step of one on congenial ground and at home in high places, yet not unmindful of the world below and of an author's relation to it. He treats the greatest novelists—Richardson through Hardy—showing what part they played in the development of the novel, and what part the novel played as a depicter of the spirit of the times. One feels that the writer is no novice at his task. At times, however, one pauses long before accepting some of his critical dicta. Remembering some of the most famous or notorious novels of the century, one may question, for instance, such a generalization as this:

> "The novel seems to have been the special literary instrument in the eighteenth century for the propagation of altruism; here lies its deepest significance."

Also, one may think Fielding too much depreciated in comparison with Smollett. Condemnation of Coleridge's opinion of the plot of "Tom Jones," and invidious praise of Smollett's characterization, are judgments in which not all would care to coincide. They do, however, prepare us for Professor Burton's appreciation of Dickens, and for his mention of "Henry Esmond" and "The Tale of Two Cities" in the same breath, naming the latter first. The book is excellently appreciative of Hardy, and fairly so of Scott and Stevenson; and if it lauds Dickens in accordance with the growing fashion of our day, it also does justice to Thackeray. One finds in the book the reflective work of a class-room lecturer, vivifying familiar names and writing stimulating criticism with depth of purpose and an attractive style.

"Leading American Novelists," by Professor John Erskine, is a needed book in a promising field. The value of American fiction, in its scope, development, and significance, has been so inadequately recognized that a worthy contribution to the subject is deserving of especial note. Professor Erskine has focused his attention on six figures: Brown, Cooper, Simms, Hawthorne, Mrs. Stowe, Bret Harte. To each of these he allots a chapter, headed by a full-page illustration of the author dealt with. Such an arrangement, with its suggestion of emphasized mechanical divisions of the subject into just so many or just so few parts, has this disadvantage — that it may recall to mind the method of the grade-school text-book; also, where only few authors are chosen for criticism and where not all are of the highest class, it accentuates the relative unimportance of the minor figures. William Gilmore Simms, for instance, seems hardly to deserve the height of his pedestal; and to devote almost a seventh of one's space to Harriet Beecher Stowe appears too wanton an assertion of the poverty of our American product in fiction. More lives, more life, and less protracted criticism in the case of minor work, would have better covered the field and revealed a truer sense of proportion. In the details of his criticism, however, one follows Professor Erskine with confidence. Although he disclaims an attempt at originality in final judgments, endeavoring to render the opinion of the best critics of to-day rather than his own individual impressions, he deserves commendation for showing excellent taste in choosing his sources, and, instead of tiresomely quoting, for fusing all his material into a well-rendered and generally convincing form. What is said in different parts of his book — especially of Brown, Hawthorne, Cooper, and Bret Harte — is illuminating, and suggests the taste of the true critic. He is generally consistent in his critical attitude. The separate stars in his galaxy of critical opinion go together to make up a "firmament of light." One would especially recommend the book for its well-stated and deep critical generalizations; and its author for giving evidence of possession of the "seeing eye," and for revealing himself as a worthy seeker of the light—a consistent follower of the Gleam. STEPHEN FAUNCE SEARS.

GERMANY IN AMERICA.*

The question may arise in many minds, Why attempt to separate out the contribution of any nationality to the rapidly blending population of the United States? Is this not to emphasize and perpetuate the racial differences and preju-

* THE GERMAN ELEMENT IN THE UNITED STATES. With Special Reference to its Political, Moral, Social, and Educational Influence. By Albert Bernhardt Faust. In two volumes. Boston: Houghton Mifflin Co.

dices which we hope to obliterate? Perhaps such a use might be made of the works that have resulted from Mrs. Catherine Seipp's prizes, offered in 1904, for the best essays on the German Element in the United States. But if interest and pride in ancestry and nationality are themselves justifiable — and who will doubt this? — then Professor Faust's work on this subject is justified. And for the Germans, more than for other nationalities perhaps, such a summary of their worth and achievements was called for because, since the employment of German mercenaries in the British army during the Revolutionary War, there has existed more or less unreasoning prejudice against them, manifested under the ignorant application of the would-be contemptuous epithet "Dutch" to all persons of Teutonic origin, saving Anglo-Saxons and Scandinavians.

Inevitably, the task set by Mrs. Seipp must ever be an incompleted one. But for all that, the beginning could not be put off indefinitely. Several earlier attempts had been made to survey the German element in the United States, and a number of Germanistic societies have been engaged for twenty years in gathering materials in particular German centres — notably the German-American Historical Society of Pennsylvania. Professor Faust found, therefore, much material ready to hand, while for some ten years he had been preparing for the undertaking. In the nature of the case, he could not visit and examine personally all the German settlements and institutions in our country, but he has shown due diligence in gathering by correspondence much first-hand material.

In the two large volumes of his work he treats his subject first historically and then topically. This leads naturally to some repetition; but with so large a mass of material it was certainly well to resort to this method of making it accessible from different points of view.

It is not remarkable that Professor Faust's work often assumes the tone of a defence and a eulogy. Occasionally this tone might have been subdued. In the opening chapter, for instance, the claim of Mercator, a native of Belgium, of Ryrker in Ericson's problematic voyage to America, of Fabian, a Swiss, as representatives of the German element would justify extending the claim to include the entire Anglo-Saxon portion of the English-Scotch settlers. But on the whole this tendency to claim credit is not unpleasantly obvious.

Neither does a careful inspection reveal many hooks for the little tags of detailed criticism. The contents table is clear and full, and the illustrative plates and maps and tables are numerous and genuinely helpful as a rule. Firmian (p. 235, I.) is not a principality; Waldo's son lived in Frankfurt at the *Lutherhaus*, not at the house of Luther (p. 258, I.); there is no prominent Mennonite colony "Germania" in Kansas (p. 501, I.); and the work of C. B. Schmidt, Immigration Commissioner of the A. T. & S. F. Ry., in establishing German colonies, might well have been mentioned. But these are very minor matters.

Professor Faust has brought his material down to date, and has furnished a work that may almost be called monumental. He writes simply and clearly. He has presented very justly a survey of the really notable contribution of Germany to the commercial, religious, and educational life of the United States, — a survey that may serve both for the gratification of the patriotic German here or in Germany, and for the illumination of the non-Germans who too often underestimate that contribution.

W. H. Carruth.

New Studies in French Literature.*

In view of the studies of French literature by Saintsbury and Dowden — to mention only two, — and the translation into English of Brunetiére's Manual, a new work on so comprehensive and important a subject must show cause for its appearance. Mrs. Anna Lemp Konta's "History of French Literature" does not lack in comprehensiveness, certainly, since it extends from the oath of Strasburg to "Chantecler" — which, by the way, is steadily misprinted "Chanticler" in her pages. Nor is it impossible to say some pleasant things of the book. In general, and especially when dealing with the modern period, the author exhibits an intelligent grasp upon essentials and in a sketchy way makes a story that, while very readable, is not untrustworthy because of ignorance or eccentricity. She is, too, keenly aware of latter-day manifestations. Her method admits of frequent quotation, and this, in a work for the most part frankly derivative, adds to its value, and has been used in the main with discretion, although at times it makes the page a patchwork rather than one blending.

But to go further and claim for the book distinction of manner, or the philosophic correla-

* The History of French Literature. By Anna Lemp Konta. New York: D. Appleton & Co.

tions which such a work, to become first-rate, demands, would be going altogether too far. There is a failure in English idiom which at times gives a *naïve* effect to the style; and one could write a volume concerning disagreements and corrections, when it comes to details. In the chapter on the Modern Drama, for example, Brieux is disposed of by the remark that he "has come to be accepted as a satirist of a sort," which seems peculiarly *mal àpropos* in view of that distinguished playwright's recent election to the Academy. Or again, in the treatment of Zola, to declare that the trilogy of the cities "has not enhanced his reputation" is certainly to make a mistake in relative values. The chapter on Recent Poetry is an extreme illustration of the danger of trying to summarize important writers by a line or a phrase; nor can one accept the sweeping statement that "French genius does not lean to lyricism." The description of Rostand's new drama has mistakes which cannot but awaken suspicion as to the critic's method; she is wrong in saying that one of the actors steps before the curtain and announces it as a play of animals, and wrong again in saying that it is written in modern French pentameters, since it is, of course, written in Alexandrines. Or — to go back a little — in speaking of George Sand the author says that this great novelist read the principal works of Locke, Bacon, Rousseau, Aristotle, Pascal, Montaigne, and other masters, and then comments: "Her literary talent proceeds from these authors; personal inspiration has added to it a stamp of originality," — to put it mildly, an odd way of expressing the thought. A good word should be said for the chapter on the French Press, a phase of letters too often overlooked.

One could wish that with a book so readable, which avoids the sin of dulness, more accuracy might have been attained, and the organic relations of the subject so presented as to bring the study into a truer unity.

RICHARD BURTON.

BRIEFS ON NEW BOOKS.

The diverting reflections of a book-lover.

Mr. Adrian Hoffman Joline is not only an enthusiastic autograph-collector and a true lover of books; he is also sufficiently a man of affairs, being a New York lawyer in active practice, to be saved from the pitiable fate not uncommon to bibliophiles, of becoming possessed with the notion that the world of books is the only real world, and the outside universe its grossly imperfect imitation. Hence his chatty volume, "At the Library Table" (Badger), is agreeably sprinkled with worldly-wise observations, besides containing many of the expected praises of first editions and Cobden-Sanderson bindings, and notes on other matters familiar to bibliophilosophical persons. The title of the book is also that of the first chapter, which has, of course, nothing to do with the public-library table, a piece of furniture evidently abhorred by Mr. Joline almost as much as he dislikes a card-catalogue and sundry other appurtenances of "the people's university" — a frame of mind natural and permissible in one who enjoys the possession of a good library of his own. Chapter two contains the diverting "Deliberations of a Dofob" (a Dofob, we infer from the context, being a "D—d Old Fool On Books"). Then come two more chapters of mingled literary and reminiscent character, and finally two longer disquisitions on William Harrison Ainsworth and G. P. R. James. A footnote in the James article questions the truth of the report that the novelist of solitary-horseman fame was sometimes called George Prince Regent James, and that many even believed this to be his real name. On this point Mr. George Cary Eggleston's lately-published "Recollections" has a few authoritative words, from which it appears that the curious appellation originated in Richmond, where it gained common currency and was considered peculiarly apt. Mr. Joline shows himself a good hater of automobiles and motor-cycles, a stanch defender of General McClellan, no admirer of Charles Sumner, nor of "the deified murderer and horse-thief, John Brown," nor, finally, of "the modern smooth-faced devotee of the safety razor, who freely permits the unattractive contour of his mouth to betray the imperfections of his character." But we all have our ingrained likes and dislikes. He has permitted his pen, or his printer, to speak of Mr. "Crother" and the poet "Keat" — or, rather, he has used the possessives "Crother's" and "Keat's," which is practically the same to the critical eye. On the whole, Mr. Joline has given us a worthy successor to the "Meditations of an Autograph Collector" and "The Diversions of a Book Lover."

The beginnings and the end of worlds.

Mr. Percival Lowell is an artist in the writing of popular books on astronomy. While, as is well known, his chief interests lie with the planet Mars, concerning which he has published two interesting works, he has lately produced a volume of wider range, entitled "The Evolution of Worlds" (Macmillan). Like all his books, this one is a delight to the eye, being sumptuously printed, tastefully bound, and finely illustrated. The elegance of its make-up is well matched by the fascinating style in which it is written. The title of this latest essay on astronomical evolution is somewhat larger than the subject; for the author confines himself to a consideration of the birth of a system like that of our sun and its attendant planets. The systems of double-stars, which bestrew the sky by the tens of thousands, are not studied. The original hypothet-

ical nebula, from which Laplace traced the development of our system, is relegated to the astronomical ash-heap. Mr. Lowell says: "Darwin's theory distinctly avers that we were *not* descended from monkeys; and Laplace's fire-mist under modern examination evaporates away." To account for the origin of our system we are introduced to the more modern speculation that some dark star, feeling its way by the starlight through the darkness of infinite space, comes into collision with another star, or at best barely grazes it. Titanic forces are thus brought into play. The encountering worlds are disintegrated, and the ruins assume the form of a spiral nebula. From this beginning of our family of planets, Mr. Lowell leaps lightly over unmeasured æons of time, and proceeds to describe the inner group of planets — chiefly Mercury and Venus, as we see them to-day — with special reference to the observations made at his own observatory at Flagstaff, Arizona. The asteroids and the large outer planets are next described in illuminating fashion. The reader is then in position to understand better the ensuing discussion of the formation of the planets from the spiral nebula, and of their subsequent history as the heated masses gradually become cold, and fit for the support of life analogous to that on the earth. This part of the argument is beset with numerous pitfalls for even the wariest feet, which the author seems to realize, when he says: "Attacking the subject in this judicial spirit, the reader can hardly expect one to satisfy him with a cosmogony entirely home-made, but at best to pursue a happy middle course between creator and critic, advocating only such portions as happen to be my own, while sternly exposing the mistakes of others." Having led us in this manner through the history of the planets down to our own day, Mr. Lowell goes further and considers the death of a world. The moon is already dead; Mars is going into senility. Even the sun itself, now so plethoric with energy, will some day lose its last spark. "Ghost-like it will travel through space, unknown, unheralded, till another collision shall cause it to take a place again among the bright company of heaven." The cycle of change is then finished, and a new cycle has begun.

The pursuit of happiness.

Dr. Henry Smith Williams is in many ways qualified to speak authoritatively on the rules to be followed in order to secure comfort of body and peace of mind. His book on "The Science of Happiness" (Harper) forms an excellent manual of self-culture, physical and mental, and is of a literary quality that makes it pleasant reading, didactic and moralizing though its tone necessarily is. The problem of happiness he considers under four aspects — the physical, the mental, the social, and the moral. In his general directions for bodily health, he makes right eating so fine an art that "every indigestible particle of food taken into the stomach, and every particle of any kind in excess of what is needed" are to be regarded as dietetic blunders. But Dr. Woods Hutchinson has with equal emphasis declared that our digestive machinery need not be and ought not to be considered as so delicately adjusted a mechanism; it calls for coarse as well as fine material, hence the reason of "shredded doormats" on our breakfast table. In treating of methods of work, the author makes regularity and method all-essential, even for literary workers, asserting that "most successful artists and authors even learn this lesson finally, and, instead of waiting for inspiration, drive themselves to the task at a given time, and grind away regardless of desire for rest till a reasonable work is done." It is more than doubtful if the best creative work in literature has been done in this plodding fashion. "We cannot kindle when we will the fire which in the heart resides." Among the pen-slips that have crept into the book, some imp of the ink-bottle has made the author write "60 dollars" as the equivalent of "eight hundred francs" — in the very chapter that inculcates the necessity of accuracy. "Climatic" occurs, intentionally or otherwise, apparently in the sense of "climacteric." And, finally, the eminent scientist allows himself the etymologically unscientific if not downright meaningless phrase, "to perpetrate senile views." But these are comparative trifles. As the well-pondered utterance of one speaking from ample personal knowledge — even though the chapter on "How to Die" necessarily lacks the note of actual experience — the book commands and will receive the ready attention of many readers.

Home activity at the North in the Civil War.

The historians have written much, and somewhat minutely, of economic and civil conditions in the South in the days of the Confederacy, but conditions in the North during the War have received less attention. With the exception of a short chapter in Mr. Rhodes's History, little has hitherto been done to exhibit the industrial and social side of life in the Northern States from 1861 to 1865. Hence Dr. Emerson David Fite's "Social and Industrial Conditions in the North During the Civil War" (Macmillan) is a needed work. While in the Confederacy every industry languished, in the North every industry made unprecedented progress, and at the end of the war the North was actually wealthier than in 1861. This progress was due, as Dr. Fite shows, not alone to the artificial stimulus of the war, but it was based on solid economic foundations. Of new conditions brought about by the war, one of the most interesting was the tendency toward consolidation. This was seen not only in the centralization of the government, but in the combination of transportation agencies, of capital, of manufacturing plants, of banking and telegraph systems. Local railway lines were combined to make trunk systems; capitalists pooled their resources, and manufacturers drew together to monopolize certain fields of production. Popular education was stimulated by the war, though the enrolment fell off for a time in the best colleges.

The *nouveau riche* flourished, but in the North as in the South the finest expression of popular feeling was in the charitable and relief work conducted mainly for the benefit of the soldiers. Yet while industries made progress, and capital was multiplied, the average laborer was pinched by hard times. Wages did not rise to correspond with the increased cost of living, and the development of labor-saving machinery prevented the laborers who remained at work from profiting by the absence of those who served in the army. Dr. Fite's work shows a thorough acquaintance with the material relating to the subject; it is interesting in itself, and valuable for reference.

The socialistic programme.

In a volume entitled "Revolution, and Other Essays" (Macmillan) Mr. Jack London gathers together a baker's dozen of brief papers written within the last ten years, and treating chiefly of the capital-and-labor question and the general iniquity of the present order of things in our society and government. Much is said, first and last, of the prosperous folk who go on "prattling sweet ideals and dear moralities," blissfully unconscious of the volcano on which their prosperity rests, and which some day will burst and make havoc of all these smug prattlers of sweet ideals and dear moralities. The revolutionists that are to effect this righting of wrongs are counted as seven million strong, and continually increasing. The writer does a service in calling renewed attention, in language idiomatically forceful, to some of the defects and injustice of the existing social order, and especially to the frightful hardships now suffered by the poorest classes among the unskilled laborers; but his comparison of the average cave-dweller's lot with that of the thousands of overworked and underfed men, women, and children of the present day, hardly establishes the primitive man's greater immunity from suffering and danger, and leaves out of account his vastly lower state of civilization as compared with that of the modern world. We cannot, even viewing the world through the socialist's or the nihilist's spectacles, believe that it has been retrograding through all the centuries, or that revolution, in the commonly accepted sense of the term, is to be the ultimate salvation of the race. Some of Mr. London's pages are personal and autobiographical in character, and hence of peculiar interest. The book contains food for thought, and its style is the opposite of wearisome. A passing apt quotation from Erasmus both surprises and delights the bookish reader.

Imaginary correspondence with the great.

Mr. Maurice Baring's "Dead Letters" (Houghton) must have been as amusing in the writing as they are in the reading. Appearing first in the London "Morning Post," they entertained many readers, and, incredible though it may appear, imposed upon not a few who, by the author's confession, wrote to him requests for further details from his secret sources of information. As these imaginary sources have to do, in part, with Clytæmnestra and Ægysthus, Cleopatra and Antony, Lear and his daughters, Romeo and Juliet, and various other ancient or semi-mythological personages, one must be preternaturally credulous to take the packet of letters in sober earnest. The local color, too, and the incidental allusions are not studied with wearisome accuracy, nor were they intended to pass muster with the severely critical. Lighter and shorter and more colloquial than Landor's "Imaginary Conversations," these letters are in many instances written (supposedly) by women, and are hence the ready medium of much amusing gossip and some equally amusing spitefulness. The author enjoys a free hand in whitewashing any historic character that may have fallen into a disrepute which he thinks unmerited. Messalina, for instance, he pictures as an angel of innocence and the unhappy victim of envy and malice. Marcus Aurelius, on the other hand, appears as a tiresome pedant, wearing the aspect of "a barber who catered for the aristocracy," as the author expresses it, with some confusion of trades. Among the moderns, Heine and Goethe and Peter the Great are familiarly introduced. But, on the whole, it is when dealing with personages of antiquity or mythology that Mr. Baring lets himself go with most effect. As a pleasant reminder of our schoolday studies — not a painful reminder of how much we have forgotton since then — the book is excellent vacation reading.

The laureate of the Lost Cause.

The laureate of the Confederacy is the distinction claimed for the author of "Maryland, My Maryland" by Mr. Matthew Page Andrews in his recent edition of "The Poems of James Ryder Randall" (The Tandy-Thomas Co.). To this judgment, admirers of Ryan and Timrod will give but tardy assent. Nevertheless, the editor of the present volume brings to the support of his position the alleged assertion of Oliver Wendell Holmes that "My Maryland" was "the greatest of all poems produced by the War"; and he might have urged in further support of his position that Randall composed a considerably larger body of war verses than did either of his rivals. But in justice to all concerned, it should be said that, with the exception of his famous battle-song, Randall wrote little that can compare with the best that Timrod and Ryan did. The volume contains, besides the war-lyrics, about fifty other short pieces, the bulk of them either personal and reminiscential in nature, or of the knee-buckle variety. Few of these display much of freshness or of finish, and still fewer exhibit anything of power. In an interesting introduction, however, the editor makes it plain why Randall did not accomplish greater things: like most of his fellow-poets of the South, he could not bring himself to look upon verse-making as a serious business, but conceived of it merely as a more or less respectable sort of diversion. But that Randall had keen insight into things, and was capable of strong feeling and of considerable power in expressing it

is clearly shown by the account given of his life and work, chiefly in the field of journalism. Moreover, he possessed a large soul, and was the most modest and unselfish of men.

The human quality of the dog.

If anyone doubts that dogs have some power so nearly resembling reason that it is not worth while to hunt for another name by which to call it, let him read Mr. Henry C. Merwin's "Dogs and Men" (Houghton), reprinted, with illustrations and a few additions, from "The Atlantic Monthly." The human feeling that throbs in the canine heart and looks out of the canine eye is dwelt upon and exemplified in a most interesting way, and the author even goes so far as to declare that "the mission of the dog — I say it with all reverence — is the same as the mission of Christianity, namely, to teach mankind that the universe is ruled by love." Speaking of a certain familiar class of smugly self-satisfied and eminently respectable persons into whose blood there has crept "a coldness that would chill the heart of a bronze statue," he thus continues: "Such persons are really degenerates of their peculiar kind, and need to be saved, perhaps by desperate measures. Let them elope with the cook; let them get religion; or, if they cannot get religion, let them get a dog, give him the run of the house, love him and spoil him, and so, by the blessing of Providence, their salvation may be effected." The little book will delight all animal-lovers, and perhaps convert some animal-haters.

BRIEFER MENTION.

"What Pictures to See in Europe in One Summer," by Miss Lorinda Munson Bryant, is an art guide for tourists who take the beaten track, and are fairly innocent of artistic cultivation when they set out. For such persons, books like this are no doubt useful. The John Lane Company are the publishers.

The latest of Baedekers is a "Southern Germany," meaning Wurtemberg and Bavaria, which now reaches its eleventh revised edition. Although a comparatively small volume, it has upwards of eighty maps and plans. Messrs. Charles Scribner's Sons are the importing agents for these guide-books.

The excellent "Everyman's Library" is steadily increasing, fifty-three new titles having recently been added to the series, which now consists of four hundred and fifty-three volumes. This admirable series contains, as is well known, some of the choicest classics in the English language, neatly and tastefully bound, of convenient size and good type, and procurable at a very modest cost.

"Marcus Aurelius and the Later Stoics," by Dr. F. W. Bussell, is a new volume in the series of "The World's Epoch-Makers," published by Messrs. Charles Scribner's Sons. It is a scholarly work, and, considering that it has to do with the expounders of what the author considers "an untenable creed," shows an unexpected degree of sympathy with the thought of the imperial philosopher and his followers.

The present overflow of Roosevelt enthusiasm finds appropriate expression in Mr. John T. McCutcheon's new volume, "T. R. in Cartoons," issued by Messrs. A. C. McClurg & Co. The cartoons, of which there are over a hundred, originally appeared in The Chicago "Tribune," and are accompanied by a preface in which Mr. McCutcheon cleverly describes the ex-President as "a cornucopia of suggestions for cartoon material."

From Messrs. Frederick A. Stokes Company come the first two volumes in a new series of monographs to be called "Garden Flowers in Colors." Each volume contains eight illustrations of flowers in life-like colors reproduced with unusual skill and care by the same engravers who produced the illustrations for the "Masterpieces in Color." The text gives outlines of the histories and classifications of the flowers, practical directions for their culture, lists of varieties best suited for special purposes, and chapters on common insect pests.

"How Americans are Governed in Nation, State, and City" (Harper), by Mr. Crittenden Marriott, is a textbook of civics marked by a strong stress upon the practical aspect of the problems of government, and presenting its array of facts in logical sequence and engaging exposition. The author's reasoning is not always sound, but his matter is usually informing and interesting. In his deliberate exclusion of the historical side of the subject, however, he has missed giving his book the truly educational character that such a work should have to commend itself to the attention of the teaching profession.

"Man in Many Lands," by Mr. L. W. Lyde (London-Black), is described as "an introduction to the study of geographic control." This means that it is intended to supply the information which shall answer such questions as "Why the Swedes invented cream separators, Why the Buddhist color should be yellow, and Why Portuguese women are so ugly. The author, an examiner in geography for various institutions, gets questions like these from many parts of the world, and thinks that the study of geography should supply the intelligence needed for answering them. This is a refreshing (and pedagogically sound) view to take of what is too often a humdrum subject, and teachers may well profit by the little book. It is a school book only in an auxiliary sense, and makes refreshing reading. There are many pretty illustrations in color.

The series of plainly-worded and fully-illustrated little pamphlets, edited by Mr. John Cotton Dana, on "American Library Economy" as practised by the Newark (N. J.) Public Library, has now advanced to its Second Part, in one number, entitled "Booklists and Other Library Publications," the First Part being divided into four sections, or numbers, all treating of the Lending Department as it is organized at Newark. We thus have a pamphlet on the Registration Desk, one on the Charging System, one on the Administration of the Lending Department, and finally one on the Relations with the Public in this Department. Intending librarians might be dismayed at first by the apparent intricacy of library management as detailed in these successive booklets; and they do indeed leave little to the reader's imagination — which perhaps is well. The Newark library's activity in publishing numerous aids to readers is commendable. The series is tastefully executed at the Elm Tree Press, Woodstock, Vt., the business office of which is at 189 Broad St., Newark, N. J.

Notes.

A new two-volume edition of Madame Blavatsky's "The Secret Doctrine," reprinted from the original edition of 1888, is announced by the Theosophical Publishing Co., at Point Loma, California.

"Making Good" is a new volume in "Harper's Athletic Series." Its contents are eleven short stories of outdoor sports, by such writers as Mr. F. H. Spearman, Mr. Van Tassel Sutphen, and Mr. Poultney Bigelow.

Dr. Isaac Taylor's "Words and Places" has been for nearly half a century a useful work of reference. It is now reëdited by Dr. A. Smythe Palmer, and brought out in an attractive new shape by Messrs. E. P. Dutton & Co.

The Houghton Mifflin Co. have added to their "Riverside Literature Series" Mrs. Gaskell's "Cranford," edited by Mr. H. E. Coblentz, and a volume of selections from Irving's "Bracebridge Hall," edited by Mr. Samuel Thurber, Jr.

Messrs. Duffield & Co. announce that they will publish Rostand's "Chantecler" in book form on August 15. Recent magazine advertisements, therefore, stating that the play can be read in English only in its serial form, are misleading.

Sainte-Beuve's "Causeries du Lundi," from October, 1849, to March, 1851, may now be had in an English translation by Dr. E. J. Trechmann. The work fills five neat volumes, has notes and other editorial matter, and is published by the Messrs. Dutton.

A paragraph in The Dial recently having mentioned that there was no known living relative of the poet Keats bearing his surname, a correspondent in Georgia writes to say that Mr. John H. Keats, son of the poet's brother George who settled in this country, still resides in Missouri, or did so at a very recent date.

Mr. S. E. Forman, who is the author of the best textbook of civil government ever written for American students of high school age, now appears as the author of "A History of the United States for Schools," published by the Century Co. It is a book for the elementary schools, and is amply equipped with educational aids besides being richly illustrated.

Messrs. Sturgis & Walton Co. announce for early fall publication a book by Miss E. Sylvia Pankhurst entitled "The Suffragette." The author of the work, which is to be in a manner the official history of the English equal-suffrage movement, is a daughter of the well-known Mrs. Pankhurst, the leader of the militant wing of the suffrage party, who will provide the introduction.

Messrs. Cassell & Company announce that they have ready for publication the first volume of "The Life and Times of King Edward VII," giving the story of England from the birth of King Edward down to the present day. When completed the work will be in five large octavo volumes. Queen Alexandra has personally given the publishers her consent to the reproduction of the photographs of the King that will appear throughout the work, and which, with the other illustrations, will form a special feature.

Hauff's "Lichtenstein," edited by Professor James Percival King, is one of the most acceptable of recent German texts, and is published by Messrs. Henry Holt & Co. From Messrs. D. C. Heath & Co. we have "A German Grammar for Schools and Colleges," by Professors W. H. Fraser and W. H. van der Smissen; "Progressive French Idioms," compiled by M. R. de Blanchaud; "French Anecdotes," arranged by Professor W. F. Giese and Mr. C. D. Cool; and Voltaire's "Zaire," edited by Professor Charles W. Cabeen. Messrs. Macmillan & Co. publish Louis Enault's "Le Chien In Capitaine, edited by Miss Margaret de G. Verrall.

Mark Twain's authorized biography is already in preparation at the hands of Mr. Albert Bigelow Paine, who, with the deceased humorist's daughter, is his appointed literary executor. The fortunate possessors of letters from Mr. Clemens are requested to communicate with Mr. Paine at Redding, Connecticut. All epistolary matter sent to him will be copied and returned to the senders. Cordial coöperation in this respect is earnestly desired, to the end that a full and authoritative biography may be prepared.

The new edition of William Sharp's works, edited by Mrs. Sharp and published by Messrs. Duffield & Co., is steadily gaining headway. Of the seven volumes which are to complete the edition, the first four are now ready, containing "Pharais" and "The Mountain Lovers"; "The Sin Eater" and "The Washer of the Ford"; "The Dominion of Dreams" and "Under the Dark Star"; "The Divine Adventure," "Iona, and "Studies in Spiritual History." Each volume is illustrated with a frontispiece in photogravure, and both the type and paper are excellent.

The Mikszath Jubilee in Hungary has been made memorable by that nation in a manner that does credit to those concerned in it. Three estates, valued at nearly twenty-five thousand dollars of our money, were presented to the veteran romancer as a jubilee gift. A prophet not without honor in his own country, Mikszath is also favorably known in America and England, chiefly through the English translation of his "St. Peter's Umbrella" — a book which, according to a current story, Mr. Roosevelt assured its author, whom he took pains to meet in his late visit to Budapest, was the very last book he had read before leaving America for the jungles of Africa. It is of interest to note that much of Mikszath's work has first appeared serially in Kossuth's old paper, *Pesti Hirlap*. Now that Jókai is gone, the author of "St. Peter's Umbrella" is to us the most attractive figure in literary Hungary.

The Lummis collection of books, paintings, and Indian relics, lately presented to the Southwest Museum at Los Angeles, is briefly described in the current issue of "News Notes of California Libraries." An extract says: "In celebration of his fiftieth birthday, and to round up many years' activity in various fields pertaining to the history of Spanish-America, Mr. Charles F. Lummis has donated to the Southwest Museum his entire collection of objects gathered during his travels through New Mexico, Colorado, Arizona, and Central and South America, as well as his books and paintings. Mr. Lummis's collection of Indian relics has been recognized by scientists as one of rare value." From a notice in the Los Angeles "Times" it appears that "the Lummis library contains over 2000 volumes and 4000 other items. . . . Along with the library are given archæological and historical collections . . . illustrative of the history of the west coast of the New World in the last 1000 years. The Lummis collections and library will be maintained for the present in the Lummis home, which is expected to be put in trust with the Southwest Museum forever, with its collections."

Topics in Leading Periodicals.

July, 1910.

African Game Trials—X. Theodore Roosevelt. *Scribner.*
"American Flag, The," Author of. J. G. Wilson. *Century.*
American M. E. Church in Italy. John Ireland. *No. Amer.*
Animal Experimentation. F. L. Wachenheim. *Atlantic.*
Animal Psychology. John Burroughs. *McClure.*
Anti-Vivisection. Woods Hutchinson. *World's Work.*
Baden-Powell Boy Scouts. Annie E. Beard. *World To-day.*
Bank, The Central. Charles G. Dawes. *World To-day.*
Batting. Hugh S. Fullerton. *American.*
Beaux, Cecelia, The Art of. Leila Mechlin. *Int. Studio.*
Bible, The, in the Orient. C. S. Cooper. *Century.*
Birds, Intelligence in. F. H. Herrick. *Popular Science.*
Björnson, Björnstgerne. Louise Collier Wilcox. *No. Amer.*
British Rule in India—I. Lord Curzon. *North American.*
Cancer as Known To-Day. Isaac Levine. *Rev. of Reviews.*
Cassat, H. J., and his Vision. C. M. Keys. *World's Work.*
Charity and Social Justice. Jane Addams. *No. American.*
Cats, Famous Lovers of. Arthur Tomson. *Century.*
Chicago, Reforestation in. J. H. Prost. *World To-day.*
China and the Opium Fight. Chin Chun Wang. *World To-day.*
China, The Coming Crisis in. Adachi Kinnosuke. *Rev. of Revs.*
Circus, Business Side of. Hartley Davis. *Everybody's.*
City, A Model. Ernest Poole. *Everybody's.*
Civilization, A Problem in. Brooks Adams. *Atlantic.*
Country Schoolteacher, Autobiography of a. *World's Work.*
Devil's Advocate, The. Brander Matthews. *Century.*
Disease and its Cure. J. F. Rogers. *Popular Science.*
Doctors, The Plethora of. Abraham Flexner. *Atlantic.*
Dollars vs. Health. Irving Fisher. *McClure.*
Dreams, Symbolism of. Havelock Ellis. *Popular Science.*
East, Our Blundering Diplomacy in. T. F. Millard. *American.*
Educational Emergency, An. E. O. Sisson. *Atlantic.*
Eighteenth Century Publisher, An. E. W. Fuller. *Bookman.*
Elliott, John. Walter Prichard Eaton. *Everybody's.*
England, The New Reign in. Sydney Brooks. *No. American.*
English Opera, A Plea for. David Bisham. *Century.*
English Painters, A Group of. Christian Brinton. *Harper.*
Eugenics, National, and Immigration. R. D. C. Ward. *No. Amer.*
Evans, William A. C. A. Winslow. *World To-Day.*
Fourth of July, The New. Percy Mackaye. *Century.*
German Navy, Growth of. Elmer Roberts. *Scribner.*
Garden, An Imaginative. Hildegarde Hawthorne. *Century.*
Gaynor, Judge. William Bayard Hale. *World's Work.*
Glenn, John M. Edwin Wildman. *World To-day.*
Gold Production and Investments. F. S. Mead. *Atlantic.*
Halley's Comet. Edwin B. Frost. *World To-day.*
Harmon, Judge, of Ohio. E. C. Hopwood. *World To-day.*
House-Fly, The Disease Carrying. D. D. Jackson. *Rev. of Revs.*
Hull-House, Twenty Years at. Jane Addams. *American.*
Human Race, Future of the. T. D. A. Cockerell. *Pop. Science.*
Ibsen and his Plays. Archibald Henderson. *Bookman.*
Insects, Injurious. Samuel Hopkins Adams. *American.*
Interest Rates, Reducing. J. H. Rhoades. *Review of Reviews.*
Ionian Boy, The. G. E. Woodberry. *North American.*
Irrigation Securities. E. G. Hopson. *Review of Reviews.*
Italy in California. Ernest Piexotto. *Scribner.*
Journalism, Personal Equation in. Henry Watterson. *Atlantic.*
Kaiser, The Real. Sydney Brooks. *McClure.*
King, Clarence. Edgar Beecher Bronson. *Century.*
Learning. John Jay Chapman. *Atlantic.*
Live Stock and Land Values. A. G. Leonard. *Rev. of Revs.*
Living, Gentler. Abram S. Isaacs. *North American.*
Los Angeles Aqueduct. J. B. Lippincott. *Review of Reviews.*
Magazines, The Fighting. C. M. Francis. *Bookman.*
McDonogh School for Boys. H. W. Lanier. *World's Work.*
McKenzie, R. Tait. H. S. Morris. *International Studio.*
Medical Schools, Superfluity of. E. A. Forbes. *World's Work.*
Medievalism, Modern. F. T. Carlton. *Pop. Science.*
Mexico, Investments in. T. K. Long. *World To-day.*
Millionaires. Harold Kellock. *Everybody's.*
Mining Schemes, Fake. Emerson Hough. *Everybody's.*
Minister, The, and the Men. Francis E. Leupp. *Atlantic.*
Municipal Regulation. H. C. Morris. *World To-day.*
Newfoundland Made Accessible. *Review of Reviews.*
"O. Henry" in his Own Bagdad. G. J. Nathan. *Bookman.*
Pageants, English and American. E. Oberholtzer. *Century.*
Paladino, The Case of. Joseph Jastrow. *Review of Reviews.*
Paris, The Markets of. Mrs. John Van Vorst. *Lippincott.*
Platt, Senator, Autobiography of. *McClure.*
Political Novelist, A. William Dean Howells. *No. American.*
Portuguese Pilgrimage, A. R. H. Russell. *Harper.*
Prendergast, Maurice. Charles H. Pepper. *World To-day.*
Priests and Women's Clothes. Cesare Lombroso. *No. Amer*
Public Schools, Failure of. Eleanor Atkinson. *World To-day.*
Puritanism. Guglielmo Ferrero. *Atlantic.*
Reconstruction Period, Diary of—VI. Gideon Wells. *Atlantic.*
Roosevelt, European Opinion of. Sydney Brooks. *McClure.*
Russia, The Reaction in—II. George Kennan. *Century.*
Salt Lake Trail, The. Charles M. Harvey. *Atlantic.*
Seattle, Reducing the Hills of. P. R. Keller. *World To-day.*
Shakespeare's Fools. Eleanor P. Hammond. *Atlantic.*
Sierras, In the. Stewart Edward White. *American.*
Surgery, The New. W. W. Keen. *Harper.*
Taft, Golfing with. A. E. Thomas. *Everybody's*
Taft, The Measure of. Ray Stannard Baker. *American.*
Tenements, Toilers of. Elizabeth S. Sergeant. *McClure.*
Twain, Mark. Henry Watterson. *American.*
Twain, Mark, My Memories of. William D. Howells. *Harper.*
Tympano. Robert M. Gay. *Atlantic.*
U. S. Foreign Policy. Charles Johnston. *North American.*
Venice. Mary King Waddington. *Scribner.*
Welch, William H. C. M. Steele. *World To-day.*
White, Stewart Edward. Ward Clark. *Bookman.*
Woman's Vote, The. Hugh H. Lusk. *North American.*

List of New Books.

[*The following list, containing 71 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

Reminiscences of a K. C. By Thomas Edward Crispe. With portraits, large 8vo, 306 pages. Little, Brown, & Co. $3.50 net.

George Meek: Bath Chair-Man. By himself; with introduction by H. G. Wells. 12mo, 312 pages. E. P. Dutton & Co. $1.50 net.

Life of John Albert Johnson. By Frank A. Day and Theodore M. Knappen. Illustrated, 8vo, 427 pages. Chicago: Forbes & Co. $2. net.

Autobiography of Allen Jay, 1831-1910. Illustrated. 8vo. 427 pages. John C. Winston Co. $1.50 net.

HISTORY.

The American Civil War: A Concise History of its Causes Progress, and Results. By John Formby. In 2 volumes, with maps and plans, large 8vo. Charles Scribner's Sons. $4.50 net.

A History of Sumer and Akkad: An account of the Early Races of Babylonia from Prehistoric Times to the Foundation of the Babylonian Monarchy. By Leonard W. King, M.A. Illustrated, large 8vo, 380 pages. Frederick A. Stokes Co. $4. net.

The Campaign of Trafalgar. By Julian S. Corbett. Illustrated, large 8vo, 473 pages. Longmans, Green, & Co. $4.50 net.

GENERAL LITERATURE.

A Renegade Poet, and Other Essays. By Francis Thompson; with introduction by Edward J. O'Brien. 16mo, 344 pages. Boston: Ball Publishing Co. $1.25 net.

Essays in Fallacy. By Andrew Macphail. 8vo, 359 pages. Longman, Green, & Co. $1.80 net.

The Good of Life, and Other Little Essays. By William Cleaver Wilkinson. 12mo, 392 pages. Funk & Wagnalls Co. $1.25 net.

NEW EDITIONS OF STANDARD LITERATURE.

The Works of George Meredith, Memorial Edition. New volume: Beauchamp's Career. In 2 volumes, each illustrated in photogravure, etc., 8vo. Charles Scribner's Sons. (Sold only in sets by subscription.)

Collected Works of Fiona Macleod (William Sharp). Edited by Mrs. Sharp. New volumes: The Sin Eater and The Washer of the Ford; The Dominion of Dreams and Under the Dark Star. Each with frontispiece in photogravure, 8vo. Duffield & Co. $1.50 net.

BOOKS OF VERSE.

Poems. By Fannie Sprague Talbot. 12mo, 48 pages. Richard G. Badger. $1.

Songs of Life. By George Reginald Margeston. 12mo, 57 pages. Sherman, French & Co. $1. net.

Forget-Me-Nots, and Other Poems. By Cornelia A. McFalls. With portrait, 12mo, 139 pages. Richard G. Badger. $1.50.

FICTION.

The Devourers. By A. Vivanti Chartres. 12mo, 328 pages. G. P. Putnam's Sons. $1.25 net.

A Motley. By John Galsworthy. 12mo, 274 pages. Charles Scribner's Sons. $1.20 net.

A Life for a Life. By Robert Herrick. 12mo, 433 pages. Macmillan Co. $1.50.

Happy Island: A New "Uncle William" Story. By Jennette Lee. With frontispiece in color, 16mo, 330 pages. Century Co. $1.

Honesty's Garden. By Paul Creswick. 12mo, 25 pages. G. P. Putnam's Sons. $1.25 net.

Out of the Night. By Mrs. Baillie Reynolds. 12mo, 390 pages. George H. Doran Co. $1.20 net.

Blaze Derringer. By Eugene P. Lyle, Jr. With frontispiece in color, 12mo, 314 pages. Doubleday, Page & Co. $1.20 net.

The Cave Woman: A Novel of To-Day. By Viola Burhans. 12mo, 339 pages, Henry Holt & Co. $1.50.

Dr. Thorne's Idea. By John Ames Mitchell. With frontispiece, 12mo, 244 pages. George H. Doran Co. $1. net.

Uncle Wash: His Stories. By John Trotwood Moore. Illustrated, 12mo, 329 pages. John C. Winston Co. $1.50.

The Monksglade Mystery. By Headon Hill. Illustrated, 12mo, 319 pages. R. F. Fenno & Co. $1.50.

The Calendared Isles: A Romance of Casco Bay. By Harrison Jewell Holt. 12mo, 296 pages. Richard G. Badger. $1.50.

The Water Goats, and Other Troubles. By Ellis Parker Butler. Illustrated, 16mo, 101 pages. Doubleday, Page & Co. 50 cts.

TRAVEL AND DESCRIPTION.

Lake George and Lake Champlain: The War Trail of the Mohawk and the Battleground of France and England in their Contest for the Control of North America. By W. Max Ried. Illustrated, large 8vo, 381 pages. G. P. Putnam's Sons. $3.50 net.

A Book of the Black Forest. By G. E. Hughes. Illustrated in color, etc., large 8vo, 320 pages. E. P. Dutton & Co. $3. net.

The Antietam and Its Bridges: The Annals of an Historic Stream. By Helen Ashe Hays. Illustrated in photogravure, 4to, 178 pages. G. P. Putnam's Sons. $3.50 net.

Cathedral Churches of England: A Practical Handbook for Students and Travellers. By Helen Marshall Pratt. Illustrated, 8vo, 593 pages. Duffield & Co. $2.50 net.

In and Out of Florence: A New Introduction to a Well-Known City. By Max Vernon. Illustrated, 8vo, 370 pages. Henry Holt & Co. $2.50 net.

PUBLIC AFFAIRS.

Highways of Progress. By James J. Hill. 8vo, 353 pages. Doubleday, Page & Co. $1.50 net.

Work-Accidents and the Law. By Crystal Eastman. Illustrated, large 8vo, 345 pages. New York: Charities Publication Committee.

A Congressional History of Railways in the United States, 1850–1887. By Lewis Henry Haney, Ph.D. In 2 volumes, large 8vo, 438 pages. "Economic and Political Science Series." Madison, Wis.: University of Wisconsin. 50 cts. net.

SCIENCE AND NATURE.

The Mammals of Colorado. By Edward Royal Warren, S.B. Illustrated, 8vo, 300 pages. G. P. Putnam's Sons. $3. net.

The Evolution and Function of Living Purposive Matter. By M. C. Macnamara. Illustrated, 12mo, 298 pages. "International Scientific Series." D. Appleton & Co.

Hardy Plants for Cottage Gardens. By Helen R. Albee. Illustrated, 8vo, 309 pages. "American Nature Series." Henry Holt & Co. $1.60 net.

PHILOSOPHY AND RELIGION.

The Ascending Effort. By George Bourne. 12mo, 228 pages. E. P. Dutton & Co. $1.50 net.

The Reconstruction of the English Church. By Roland G. Usher. In 2 volumes, large 8vo. D. Appleton & Co. $6. net.

Christologies Ancient and Modern. By William Sanday, D.D. Large 8vo, 244 pages. Oxford University Press.

The Historic Episcopate. By Robert Ellis Thompson, M.A. 12mo, 317 pages. Philadelphia: Westminster Press. $1.50 net.

EDUCATION

Man in Many Lands; An Introduction to the Study of Geographic Control. By L. W. Lyde. Illustrated in color, 12mo, 183 pages. Macmillan Co.

A History of the United States for Schools. By S. E. Forman. Illustrated, 12mo, 419 pages. Century Co. $1. net.

Natural Laws in Piano Teaching. By Mary Wood Chase. 12mo, 128 pages. Oliver Ditson Co. $1.25 net.

Landmarks of British History. By Lucy Dale. Illustrated in color, etc., 12mo, 256 pages. Longmans, Green, & Co. 90 cts. net.

Introduction to Political Science: A Treatise on the Origin, Nature, Functions, and Organization of the State. By James Wilford Garner, Ph.D. Large 8vo, 616 pages. American Book Co.

Parliamentary Law, with Forms and Diagrams of Motions. By Nanette B. Paul, LL.B. 12mo, 295 pages. Century Co. 75cts. net.

French for Daily Use: Conversations for Journeying and for Daily Use in Town and Country. By E. P. and R. F. Prentys. 16mo, 160 pages. New York: William R. Jenkins Co. 50 cts. net.

MISCELLANEOUS.

Problems of the Elementary School. By Arthur C. Perry, Jr., Ph.D. Illustrated, 12mo, 224 dages. D. Appleton & Co. $1.25 net.

Above Life's Turmoil. By James Allen. With portrait in photogravure, 16mo, 163 pages. G. P. Putnam's Sons. $1. net.

Ideals and Conduct. By Uriel Buchanan. 12mo, 47 pages. Cochrane Publishing Co.

Addresses Educational and Patriotic. By Cyrus Northrop. With portrait, large 8vo, 532 pages. H. W. Wilson Co.

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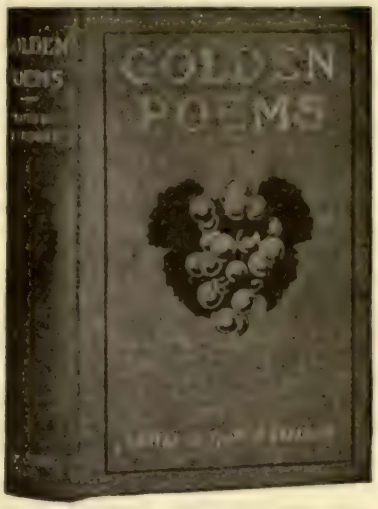

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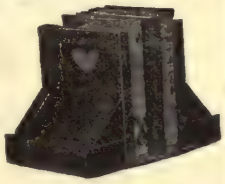

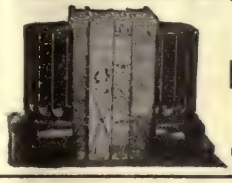

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THE MYSTERY OF CULTURE.

In a recent volume of essays which he calls "Academic Performances," Professor Barrett Wendell makes some striking observations on "The Mystery of Education." He refers to the notion common with those who have never been to college, that the four years spent there teach something positive — the command of foreign languages, for instance, the appreciation of fine arts, thorough acquaintance with literature, familiarity with science, or preëminent skill in some branch of activity. But, alas, he confesses:

"We graduates of colleges have the sad misfortune to know better. Few of us, for example, who have studied French or German for years, can pretend to use a text-book in either language — far less turn to the literature of either, as a matter of pleasure. Hardly one of us, unaided by translation, can make much sense out of a page of Latin or of Greek. Very few could tell you off-hand the century in which Herodotus wrote or Cicero, could distinguish between St. Gregory and Hildebrand, could give a clear account of Lady Jane Grey, could name the Presidents of the United States, could explain why no one who understands Elizabethan literature has ever supposed that the author of Bacon's Essays wrote 'Hamlet' and 'The Tempest,' or could expound the principles of Descartes, of Locke, or of John Stuart Mill."

This failure on the part of the college to place its graduates in possession of something hard and fast seems to have made a deep impression on one of Professor Wendell's students, who, on acquiring an encyclopædia and noting within what moderate compass it claimed to have embraced all human knowledge, conceived the idea of mastering his encyclopædia, from A to Z, and of then seeking a professorship of universal knowledge and of sending forth his pupils with definite, positive, and complete acquisitions that should justify the years spent in their pursuit.

Not less misguided than this young enthusiast for positive knowledge are those who imagine culture to be something definitely attainable by following a prescribed course. On the contrary, as Dr. Furness assured the graduating class at the University of Pennsylvania a few years ago, culture is not a result, but a process. Culture sought as an end is an odious thing. True culture, says Emerson, avoiding the finality of precise definition, "is the suggestion from cer-

tain best thoughts, that a man has a range of affinities, through which he can modulate the violence of any master-tones that have a droning preponderance in his scale, and succor him against himself. Culture redresses his balance, puts him among his equals and superiors, revives the delicious sense of sympathy, and warns him of the dangers of solitude and repulsion." It is, one might add, very much like happiness,— unattainable by conscious effort, and furthest from us at the very moment we exclaim that we have grasped it.

Unmistakable to the discerning eye, however, are the marks of culture in others. Reference was made above to Dr. Furness's commencement address at Philadelphia. It was on the subject of culture, and its tone and spirit most admirably illustrated its theme. Excellent as were the thoughts expressed, the manner of their expression was even better. Let us quote a few sentences. Emphasizing the truth that culture is not a profound and exhaustive thing, but in its very nature superficial, the speaker said:

"When the whole science of electricity was comprised in the solitary fact that if amber be rubbed it attracts straws; when all that astronomy revealed was that stars were exhalations which the rising sun dispersed; when in all chemistry there were but four elements, — earth, air, fire, and water; and when no music was heard more ravishing than that extracted from three strings stretched across a tortoise shell, or than the breath blown through a reed, — then, in that happy golden age, every man was an encyclopædia, and culture, thorough and profound, might be acquired in an hour, — then any child could pluck up the whole tree of knowledge by the roots. But we have changed all that; we are now the heirs of forty centuries, and the heaven-high Sequoias of Mariposa only very faintly symbolize the gigantic proportions of the same present tree of knowledge, and the concentrated devotion of a lifetime is demanded for a thorough mastery of a single tiny twig."

It should be noted, in passing, that the speaker, far from making culture to consist in a smattering of all knowledge, insists on the necessity of thoroughness in some one chosen department. "Know everything of something, and something of everything." But in other regions, "because we cannot distinguish all the varieties of *Solidago*, must we forego," he asks, "the charm of recognizing Goldenrod when it transforms an autumn meadow into a field of the cloth of gold? Because we cannot expound the theories of the binary stars, are we to forbear to name the constellations of the midnight sky? Shall we close our Homer because we cannot name the ships that went to Troy? A little knowledge is *not* a dangerous thing. If I cannot, for lack of time, drink deep of the Pierian spring, let me, in heaven's name, at least take a sip." The office of poetry in conferring culture is dwelt upon, and, of course, Shakespeare, "Emperor, by the Grace of God, of all Literature," is properly commended to the seeker of culture.

These words from Dr. Furness are here quoted, not because they make clear exactly what this mysterious thing called culture really is — which no words can make clear — but because they and the utterances of others on the subject throw some side-lights and help us to see at least what culture is not. Emerson, writing on culture fifty years ago, ranges far and wide, after his usual manner; and his latitude is in entire harmony with the breadth of that culture which he sought to describe and which he himself exemplified. In hearty agreement, beforehand, with the sentiments expressed by our Shakespearian scholar, he says: "I am always happy to meet persons who perceive the transcendent superiority of Shakespeare over all other writers"; and further: "I like people who like Plato, because this love does not consist with self-conceit." Again, with the most liberal interpretation of the meaning of culture, he speaks of it as opening the sense of beauty, and adds: "I suffer every day from the want of perception of beauty in people. They do not know the charm with which all moments and objects can be embellished, — the charm of manners, of self-command, of benevolence. Repose and cheerfulness are the badge of the gentleman, — repose in energy." He finally sums up the whole matter by declaring that "a cheerful and intelligent face is the end of culture, and success enough."

Matthew Arnold has a large and worthy conception of culture in asserting it to be "the disinterested pursuit of perfection." The end here is certainly sufficiently unattainable to suit the most ardent idealist. Not quite so good is his other and probably better-known definition of culture as "the acquainting ourselves with the best that has been known and said in the world, and thus with the history of the human spirit." The best that has been known and said is not at all times the easiest thing to determine; and even if it were, a mere book-worm of good memory could master it without necessarily becoming thereby a person of culture.

John Addington Symonds, while asserting that culture is not an end in itself, but that it "prepares man for life, for work, for action, for the reception and emission of ideas," yet makes it something a little too definite, too attainable,

one might say, in describing it as "the raising of previously educated intellectual faculties to their highest potency by the conscious effort of their possessors." Better is his shorter and less precise definition, "self-effectuation," or the arrival at what the Germans call *Selbständigkeit* — except that here too we have a result rather than a process. A later passage has more of suggestion and enlightenment; it identifies culture with "a psychical state, so to speak, which may be acquired by sympathetic and assimilative study." By a rather unexpected concession from this eminent humanist, humanism and also science are named as the "two principal methods for arriving at the ends involved in culture." But it is soon added that if, as Pope asserts, "the proper study of mankind is man," then humanism must always hold the first place in the higher intellectual culture.

Curious and perplexing are the relations of culture to genius and of genius to culture. Talent and culture naturally consort with each other, but genius is impatient of all rules and limitations. Burns and Turner and Walt Whitman were hardly men of culture, perhaps because they were so much more. Goethe and Heine, Dante and Petrarch and Tasso, Milton and Keats, were all cultured men of genius. To Shakespeare it would be absurd to deny culture, and it would be scarcely less absurd, or at least it would be feeble and pointless, to ascribe it to him. "Genius does what it must, but talent does what it can," is the one memorable line in the works of a poet not otherwise memorable. Self-effectuation by conscious effort is not what we see in the manifestations of genius. Self-suppression is what would require the conscious effort. It is the innate, the involuntary, the compelling, the something independent of culture and defiant of law and custom, that startles the world and forces it to stand still and admire. Nothing has it to do with that culture which, entering into the life of the specialist absorbed in the study of tadpoles or of Jupiter's moons, teaches him his and their true relations to the universe.

It is safer, and more likely to profit us, to make our conception of culture too generous, too inclusive, too vague even, than to form it on too narrow and inflexible lines. The definitions and general descriptions found in the authors cited above, and in others, are collectively not unsatisfying; but no one formula seems to cover all that is meant by culture. Probably no formula satisfactory to all could ever be framed. Possibly it may suffice for the present to conceive of the essence of culture as lying in that intellectual and emotional awakening that comes with wider knowledge and deeper insight, and that is promoted by the study of the best in literature and art.

CASUAL COMMENT.

The death of Chief Justice Fuller reminds us a little sadly of the fast decreasing number of those who were contributors to The Dial in its earlier years. Mr. Fuller — or "Mel" Fuller, as his friends knew him then — was a great reader of books of all sorts, and an excellent reviewer of them. He did not disdain the novel; and his first contribution to The Dial (Jan. 1, 1881) was a four-column review of Disraeli's "Endymion," which had then just appeared. It was one of the "best sellers" of its day — largely because, as the reviewer said, it was "the work of a Prime Minister of England." The novel fails, we are told, in "the only real test of the merit of a production like this" — in anything like a masterly delineation of character; and the summing up is that "upon the whole, the Earl of Beaconsfield must depend for posthumous fame upon something else than his novels" — an opinion which time has pretty well approved. Mr. Fuller was especially fond of biography, and contributed to an early number of The Dial an extended review of the life of General Hancock, a character whom Mr. Fuller greatly admired, not only as a gallant soldier but because of his "profound sense of the importance of subordinating the military to the civil authority," and his "deep conviction of the utility of the peaceful methods of civil government." "Paternalism, with its constant intermeddling with individual freedom, has no place in a system which rests upon the self-reliant energies of the people," was the democratic utterance of the future Chief Justice. Others of Mr. Fuller's biographical writings were on John Quincy Adams (The Dial, April 1, 1882) and on Jefferson and Hamilton (May 1, 1883). Readers of the present day might find entertainment in Mr. Fuller's eight-column review of a life of Benton by Theodore Roosevelt (May 1, 1887), in which the reviewer finds that "Mr. Roosevelt holds the pen of a ready writer, and has a mind definitely made up as to public men and measures of the period under consideration." A peculiar interest attaches to an article on Chief Justice Marshall (The Dial, May 1, 1885), of whom Mr. Fuller said: "In mere juridical learning he has been surpassed by some, but in the power of pure reason by none." An illustration of Mr. Fuller's highly devout nature is revealed in this passage: "Numerous personal incidents are narrated in illustration of the simplicity of his [Marshall's] character; but there is none more striking than the fact that the head of the most powerful tribunal on earth never retired to rest without repeating the Lord's Prayer and the lines

commencing 'Now I lay me down to sleep.' As the years pass, the fame of this great man continues to shine with undiminished lustre, and so will continue until the firmament from whence beam the glories of Tribonian and D'Aguesseau, of Hale and Mansfield, is rolled together like a scroll." And these words were penned but three years before Mr. Fuller stepped from private life to occupy the position of the illustrious jurist of whom he wrote.

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THE ANNUAL OVERHAULING OF OUR EDUCATIONAL METHODS has been going on in Boston, with teachers reckoned by the tens of thousands from all parts of the country in attendance. As is usual on such occasions, there has been much criticism of the existing order, much attempt to tear down, and some worthy endeavor to build up. Outspoken censure of the Carnegie Foundation as "one of the biggest monopolies in education that ever existed" was heard at one meeting; at another, college men were pronounced incompetent for practical work as compared with high-school graduates, the colleges having become rather social and sporting clubs than training schools; and, again, colleges and universities were declared to be usurping the functions of the normal school, functions that they are not qualified or intended to perform. In a discussion concerning the teaching of English, one speaker found fault with the material placed before the pupil as too remote, not of present and living interest, and urged the study of authors more likely to rivet the young reader's attention. Perhaps there is danger here of conceding too much to the pupil's intellectual laziness. Those instructors in English who use in their classes current clippings from the newspapers, instead of Goldsmith and Burke and Charles Lamb and Walter Scott, for serious study and discussion, may succeed in arousing the pupil's interest; but whether it is an interest that is worth arousing, or the highest and best sort of interest that can be aroused, are open to serious question. The most notable incident of the Boston meeting was the choice of Mrs. Young of Chicago for President — the first time a woman has ever been President of the National Education Association.

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THE KING AND THE MAN OF LETTERS are both human beings, and one likes to see them meet occasionally on that common footing of humanity. Mr. Arthur C. Benson adds a bit of personal reminiscence to his graceful tribute to King Edward the Third, in the June "Cornhill." "I came away," he says, "from an interview with the King at Buckingham Palace, in which he had spoken to me very warmly and graciously of the Letters of Queen Victoria. When I came out, an Equerry, with whom I was acquainted, was waiting for me. 'Well,' he said, 'how did you fare?' I said the only words which came into my mind: 'The King was very kind.' 'He always is,' said the Equerry, with a smile. That was the simple secret — an invariable and genuine kindness, which streamed from the King like light from the sun." And further praise of his gentle dignity and great charm follows. Compare with this Boswell's account of Johnson's memorable interview with George the Third in the Queen's Library at Buckingham House — on the site of the present Buckingham Palace where Mr. Benson had his interview. "After the King withdrew," writes Boswell, "Johnson shewed himself highly pleased with his Majesty's conversation and gracious behaviour. He said to Mr. Barnard [the librarian], 'Sir, they may talk of the King as they will; but he is the finest gentleman I have seen.' And he afterwards observed to Mr. Langton, 'Sir, his manners are those of as fine a gentleman as we may suppose Lewis the Fourteenth or Charles the Second.'" Again, with pleasing frankness, he assured Sir Joshua Reynolds, "I find it does one good to be talked to by his Sovereign" — although Johnson, as he himself admits, did the greater part of the talking. Mr. Benson and Johnson agree in finding the near presence of royalty stimulating and genial.

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UTILITARIAN SUBSTITUTES FOR POLITE LEARNING, in our colleges and universities, are so rapidly crowding Plato and Aristotle, Homer and Virgil, Thucydides and Tacitus, into the background, that in a few more decades it will be a marvel to find a bachelor of arts who has ever even heard, for example, of the Peripatetic School, or who can tell, off-hand, who wrote the "Agricola," and whether the same pen produced the "Jugurtha." At this season there are appearing sundry interesting announcements of new and never-before-imagined courses of study for the coming college year. The University of Wisconsin, for instance, will henceforth give instruction in "wood technology" to those yearning for a closer acquaintance with the chemical composition and physical properties of beech, birch, and maple, and other members of the tree family. At the University of Rochester, Mr. Howard T. Mosher will in the autumn take his seat in the brand-new chair of "citizenship" and proceed to teach the principles of sanitation, fire protection, police administration, school systems, water works, care of streets, and much else that relates to municipal or village life. It is to be noted that the new course does not promise to make good citizens of all those who pursue it, good citizenship like good morals being far less a thing of theory than of practice.

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A SUPERFLUOUS YARD OF PUBLIC-LIBRARY RED TAPE still remains, in some places, for reform and common-sense to cut away. In connection with the recent action of the librarian and trustees of the Chicago Public Library in deciding upon a partial adoption of the open-shelf system, a word may be said regarding one of the reasons commonly urged in favor of that system as against the old one of gratings and bars and strict formality of procedure. The applicant for a book, judging of its nature and contents merely from a brief catalogue entry, often has

delivered to him a volume entirely failing to meet his wants or equal his expectations; but the rules forbid the loan and return of a book on the same day, hence the disappointing thing must be lugged home and brought back again the next day, or later, when a fresh trial, perhaps equally unsatisfactory, is made. Therefore the extreme desirability of free access to the books themselves. But if, as many librarians claim, thefts and misplacements and hard usage render the open-shelf system inadvisable, at least let the stupid and arbitrary rule governing the return of books be abolished. To be sure, it makes a little more work to have a book handed back before the record of its loan has been properly filed; but what of that? It is easy enough to register the return on a special slip and lay it aside until the next day, when everything can be made straight in the fraction of a minute. Some libraries, probably many, have adopted some such plan. But we and doubtless many of our readers know to our sorrow that not all of the closed-shelf class have yet shown this amount of sweet reasonableness in smoothing the path of the book-borrower.

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THE IDENTITY OF "GEORGE MEEK" now constitutes a "question of the hour" in literary London, and is turning gray the hair of the public-library cataloguer, who is torn with conflicting impulses whether to class the already famous "George Meek, Bath Chair-Man, by Himself" with biography under "Meek" or with fiction under "Wells." Certain chapters of the book, reinforced by certain passages of Mr. Wells's Introduction, almost persuade the cataloguer that the book is a genuine "human document"; and then again certain other features of it almost demonstrate its utter fictitiousness and fraudulence. The fact that "George Meek" is writing to the newspapers in vehement asseveration of his flesh-and-blood reality, and of his veritable authorship of his own autobiography, weighs little one way or the other; it is easy enough to write fraudulent letters to the newspapers, after having once perpetrated the fraud to which they refer. And it would be easy enough, again, to write further letters vindicating the authorship of the first series, and so on *ad infinitum*, or at least to the end of the writer's finite existence in this world of pens and ink and of hoaxes and humbugs.

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THE WANDERINGS OF SABRINA, better known in certain college circles as the protecting divinity of the even-year classes at Amherst than as the nymph of the river Severn (Latin *Sabrina*), have been chronicled in a book that seems deserving of a place among the best of American student publications. To those who know not Sabrina, any handbook of classical mythology will give her pathetic history. Milton has honored her with brief mention in his "Comus." But it was left to Mr. Max Shoop, the goddess's guardian for the class of 1910, to prepare the most detailed and variously interesting account of the lovely maiden in his "Sabrina: the Class Goddess of Amherst College," which is published at Amherst by Mr. Shoop himself. The bronze (or zinc) statue which, to be honest, is the real subject of this truthful history, is a replica of the Shrewsbury representation of Sabrina, and was given to Amherst College in 1857 by Col. Joel Hayden of Haydenville, lieutenant-governor of Massachusetts from 1863 to 1866. The goddess's trying experience on the college campus, and her subsequent many wanderings after the higher powers had refused longer to sanction her presence there, can readily be imagined to furnish material for the literary exercise of collegiate wit and wisdom. The much-travelled divinity was reposing in a fishing hamlet on the Maine coast when Mr. Shoop's book went to press, but was about to start on a journey for parts unknown, to escape the profane gaze and rude touch of odd-year collegians in hot pursuit of her.

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THE ELIMINATION OF THE REDUNDANT has been the passion of some of the greatest writers. Flaubert, in seeking ever to clothe his thought in just the right words, with not a shade too much or too little of emphasis, attained to something like perfection in exactly fitting the expression to the idea. Cut his sentences and they bleed, such is the vitality of his style. Jules Renard, the French poet, novelist, essayist, and playwright, who has just died at forty-six, is said to have studied simplicity and brevity of style with an enthusiasm amounting almost to mania. "I would rather," he declared, "write a short story than a novel, I would rather write a paragraph than a short story, a sentence than a paragraph. I like to rewrite a sentence twenty times in order to give it the precise form that best fits it." This passion for restraint and economy in literary style, while it sometimes betrays one into mannerisms and affectations, recalls the excellent saying of the Hindu pundit: "A wise man rejoices more over the saving of a syllable than over the birth of a son."

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DISTRACTIONS FROM THE SERIOUS PURSUIT OF FICTION are in certain quarters making notable inroads on the public-library records of circulation. At Dubuque, Iowa, for instance, 9671 fewer novels were loaned in 1909 than in 1908, the circulation in other departments of literature remaining about the same. Certain Massachusetts libraries, too, have reported a slight decrease in circulation for the past year, and the suggestion has been offered that possibly the moving-picture show is responsible. If it is found that only fiction is being thus slighted by the public, the lessened circulation need not be regarded with unmixed regret. Out-door pastimes, notably golf and automobiling, to say nothing of ballooning and aviation, are in the ascendant, and are to be encouraged. The more serious reading of the scholar, the writer, the literary club member, and others to whom the world of letters is far wider than the domain of English prose fiction, is not likely to be materially lessened by any feverish enthusiasm for base-ball or other passing amusement.

The New Books.

A Galahad of the Market-Place.*

Those who knew William Henry Baldwin, Jr., in his lifetime, or who even met him but casually, can never forget the charm of his personality or the beauty and strength of his character. Those who had not the good fortune to know him personally can yet frame for themselves, out of the record of his manifold activities and interests and noble enthusiasms, some fairly accurate conception of him as he lived and moved among his fellows during the much too short span of life allotted to him. The careful chronicle of his brilliant achievements prepared by Professor John Graham Brooks, with the title "An American Citizen," must appeal to all readers concerned with questions of social welfare and interested in the lives of those who have generously devoted themselves to the public good.

The life of Baldwin as told by his biographer goes far toward disproving the common assertion that no man can play the game in the "big business" of the world, and win, without loss of moral integrity. The late president of the Long Island Railroad, and director or officer in thirty-seven other important business corporations, held himself always ready, in spite of his unfailing success as a captain of industry, and in spite of the public service he was able to render in that capacity, to relinquish his post and devote all his energies to the numerous philanthropic causes that already claimed so much of his time and strength, if it appeared that his continuance in business was morally detrimental to himself or others. But he remained ever "the Galahad of the market-place," as Dr. Felix Adler called him; "the uncorrupted knight," as Dr. Slicer expressed it.

William Henry Baldwin, Jr., was born in Boston, February 5, 1863, being sixth of the nine children of William Henry and Mary F. A. (Chaffee) Baldwin. The father, whose death last year fell within a few days of that of his lifelong friend Edward Everett Hale, abandoned money-making for philanthropy, becoming the first president of the Boston Young Men's Christian Union, and repeatedly refusing the most tempting inducements to devote his great abilities to the pursuit of gain. With such an example of unselfish consecration to the service of others, it is not strange that the son, after completing his education at Harvard, looked searchingly about for some good work to which to put his hand. The various professions, and especially that of the preacher, were successively thought of as possible gateways to a life of the largest usefulness; but none seemed quite satisfactory to the young man, although he did spend a few months in the Harvard Law School before accepting Mr. Charles Francis Adams's offer of a humble position in the Union Pacific Railroad offices. His subsequent work in establishing reading-rooms and libraries for the railway hands, his rapid advance to higher and higher posts and increasing responsibilities, his management of the Montana Union Railroad, of the Flint and Père Marquette, and of the Southern, and his presidency of the Long Island road, constitute an enviable record of early-developed and speedily-enlarged executive capacity in a most exacting department of business — a record nowhere stained with the least suggestion of dishonorable deed or intention.

Concerning the difficulties confronting the young and determinedly honest railroad manager in those early days at Butte, we read in Professor Brooks's pages:

> "In the getting of new business, especially in filling his freight cars, he meets the familiar spectre of petty briberies. He finds his rivals distributing 'favors' to those who have it in their power to decide where freight shall go. He learns that these men are often 'shown the town' by his competitors; that he too is expected to make provision for the display of dreary vices at expensive rates. With bald effrontery these practices have been such a part of the competitive system as to rank among the commonplace necessities of business enterprise. They have taken innumerable shapes, from mere 'seeing the town' with charged-up revelries in local dives, to the politer forms of gift and entertainment which soften and conceal the bribe through flattering indirection."

Baldwin's way of facing such situations, of which he had a plenty to face in his nearly twenty years' experience of railroading, may be illustrated by his manner of attacking this first hard problem. Writing from Butte to a trusted friend, he said:

> "When I came to Butte, I had the toughest job to tackle on the U. P. — as railroad men said, an unenviable position. I was told that I would have to be a champion liar and become a veritable 'bum' in order to secure any business. I gave orders at once, however, that all business from my office must be done on an honorable basis, and that any statement made must be the truth. I decided to work the opposite of the game played by many of my competitors, and have business men feel that honor and fair treatment were our motto. . . . We had almost no friends, and the bitterest opposition; and it has been the worst up-hill work."

* An American Citizen. The Life of William Henry Baldwin, Jr. By John Graham Brooks. Boston: Houghton Mifflin Co.

But he is able to write later that his plan has proved successful and that he can win the game and still keep his self-respect. "I am not a sentimentalist, quite the opposite," he declares on another occasion; "but every day makes me more and more convinced that I can carry out my ideals which grew out of my life with you and a few of our common friends." Added to the perfect squareness of his dealings was a remarkable ability to get along smoothly with associates and subordinates. Those under him admired and respected him, and also felt a cordial liking for him; hence they obeyed his orders and were always ready to listen to him when differences had to be adjusted to prevent a strike or other serious disturbance. His faculty for conciliating discontented or hostile workmen was notorious, and it became the habit of his superiors to "leave all the rows to Baldwin." It was his transparent honesty and his sense of fair play that prevailed where others would have but wasted their words. When the presidency of the Long Island Railroad was offered him he told the directors that he did not think himself the man they wanted, because he was known to be on the workingman's side and that was not the attitude they would expect in a railroad president. On the contrary, was the reply, that was just the reason they wanted him for president. And when his anti-Tammany activity as chairman of the famous Committee of Fifteen seemed likely to impair his practical usefulness in the great work of securing tunnel and terminal rights in New York for the Pennsylvania and the Long Island Railroads, he had his resignation all ready to send in to the railway officials; in fact, it was sent in, but was refused, as we are glad to note.

Baldwin's work for Tuskegee and for Southern education in general, his exertions for tenement-house reform and for the lessening of the social evil, his service as Smith College trustee and as co-worker in countless good causes, as well as individual doer of many kind deeds unknown to the world, would by themselves fill a volume. Professor Brooks has, naturally enough, chosen to dwell on his efforts and achievements as a broad-minded, far-seeing railroad man, as a student of the race question and an active worker for the improvement of the negro, and as a social reformer conspicuous in the many movements for weeding out the innumerable evils that rankly flourish in the administration of our municipal affairs. With Baldwin as his starting-point and returning-point, the biographer has made numerous excursions into domains familiar to him and inviting enough to the reader, but having little immediate connection with his main theme. For example, the chapters on "Trade-Unions," "Labor and Capital," and "Open or Closed Shop," though excellent and useful, and here and there showing where Baldwin stood in the larger concerns of his calling, do not contribute much toward filling in the portrait which the book is supposed to present of this singularly winning and gifted character. That he was richly endowed with other capabilities than those of a commercial and executive order, is made plain by the following paragraph from his close friend, Dr. Samuel A. Eliot, quoted by Mr. Brooks:

> "What sensitiveness to beauty played about his strength! He sunned his soul in music. He could always sing well, and nothing gave him greater pleasure. He never had time for much instruction in music, but he could manage to play somehow on almost any musical instrument. If he had not been a railroad president I think he would have liked to be a church organist. He loved nature and enjoyed the perplexities and trials of a farmer's life. He could talk about soils and crops with the same buoyant enthusiasm as about subways or the great composers. He loved the bright laughter of little children, the flying cloud-shadows on his lawn, and the rush of the surf up the beach."

As a lesson in civic righteousness, Baldwin's life, as told by Mr. Brooks, is most admirable; and the tale is full of warm human interest, despite the social and economic disquisitions which have been interspersed and for which we are not ungrateful. Three portraits are provided: of Baldwin the young college graduate, of Baldwin the man of thirty-six, and of Baldwin as he appeared in his last years. The book, dedicated "to the men and women of America in whose keeping lies the civic and business honor of the nation," is worthy of their careful reading.

PERCY F. BICKNELL.

NATURE'S GAME OF HIDE-AND-SEEK.*

> But, looking deep, he saw . . .
> How lizard fed on ant, and snake on him,
> And kite on both; and how the fish-hawk robbed
> The fish-tiger of that which it had seized;
> The shrike chasing the bulbul, which did hunt
> The jewelled butterflies; till everywhere
> Each slew a slayer and in turn was slain,
> Life living upon death. — *The Light of Asia.*

In the perpetual struggle for existence, the majority must always fail. The birds, butterflies, flowers, which make the countryside gay,

*CONCEALING-COLORATION IN THE ANIMAL KINGDOM. An Exposition of the Laws of Disguise through Color and Pattern: Being a Summary of Abbott H. Thayer's Discoveries. By Gerald H. Thayer. With an Introductory Essay by A. H. Thayer. New York: The Macmillan Co.

are but a remnant of the multitudes of their generation which came into the world. A simple calculation will demonstrate this, for if all the individuals of even the slowest breeding species were to survive, the world would be overstocked in a short time. In this game of life, with the odds so heavily against the individual, much depends upon success in eluding natural enemies. As the slayer sharpens his wits and claws, so must the slayee contrive new ways to escape him, or all is lost. Yet it is not quite correct to say "contrive," for usually no volition or deliberate intention is involved. It is simply this: through the continual destruction of the more easily detected individuals, in the course of ages, all variability in the direction of inconspicuousness is favored, with a final result which is at once the delight and wonder of anyone who will pay attention to it.

To anyone who has seen a bird hunting insects, it may well seem that all the concealing coloration in nature, wonderful as it is, is really of no account. The robin on the lawn can find grubs enough for a full meal where I saw nothing. The predators get enough to eat, in spite of anything; and what could they more? Then again, some concealing devices are admittedly nearly perfect to our eyes, but what about the lesser degrees of inconspicuousness leading up to them? Would they deceive anything? Would not the animals perish before they attained any sort of success?

In answer to this, it must be recalled, in the first place, that in the long ages past the hunters must have grown in skill, the ability to find and the ability to avoid being found developing in equal measure. In the second place, the important thing, after all, is usually *relative* inconspicuousness. A plate of peaches passed around the table, all of them in full sight, will sometimes illustrate the principle of natural selection. When food is abundant, as is commonly the case, the predator will select, perhaps unconsciously, the more conspicuous, other things being equal. Thus, when there is more than enough to go round, creatures which would be readily detected were they alone will escape amid the multitude of more noticeable or more attractive objects.

The outcome is, that living nature abounds with disguises of every kind; and there is no more fascinating occupation for the naturalist than to hunt these out, as they occur in every woodland or meadow, mountain or desert, and even in the great ocean. For the most part, these things are never seen, and so to many who read Mr. G. H. Thayer's new book on "Concealing-Coloration," there will be opened out a whole new world of wonder and beauty. The book is based primarily on the ideas of Mr. Abbott H. Thayer, who is well known as a skilful artist. In 1896 he published the important generalization which is now known as "Thayer's law," showing that nearly all animals are darker above than beneath, this difference very accurately balancing the amount of illumination. By means of models he made it evident that if animals were merely "colored like their surroundings," they would be conspicuous because of the shaded under parts, but the actual difference of tint produces a nearly uniform effect which makes them "flat" and inconspicuous. This common-sense suggestion was widely and favorably discussed, and it was remarked that it took the eye of an artist to fully appreciate the meaning of color in nature. After this success, Mr. Thayer and his son continued to follow up the subject with enthusiasm, and as a result we have a large and beautifully illustrated book, written by the latter. In the Introduction, it is claimed that this whole subject belongs properly to the artist.

> "The entire matter has been in the hands of the wrong custodians. Appertaining solely to animals, it has naturally been considered part of the zoölogist's province. But it properly belongs to the realm of *pictorial art*, and can be interpreted only by painters. For it deals wholly in optical illusion, and this is the very gist of a painter's life. He is born with a sense of it; and, from his cradle to his grave, his eyes, wherever they turn, are unceasingly at work on it, — and his pictures live by it. What wonder, then, if it was for him alone to discover that the very art he practices is *at full* — beyond the most delicate precision of human powers — on almost all animals?"

The writer of this review, being one of those who are thrown out of court by the terms of this utterance, should perhaps be still; but he will venture a mild protest. Were he an artist like Mr. Thayer, he would be tempted to ask the editor's permission to insert a cartoon representing the new-born infant investigating optical illusion. The truth is, that the painter is trained to view color, form, light and shade, in a particular way; and there is no doubt whatever that he has a special outlook on the world for this reason. It may fairly be suggested, however, that all artists seek harmony and beauty, and are able to find it where others cannot. Is it not possible, therefore, that they sometimes *see too much*, from the standpoint of the present investigation? Predatory animals are not looking for color harmonies, but rather the reverse, and their whole training and point of view must be very different from that of Mr. Thayer.

It would take another book to discuss the facts in detail, but after prolonged consideration I can only conclude that the field is still open for a more critical and scientifically trained investigator. The authors appear to have such absolute faith in their own judgment, and so little regard for any other possible points of view, that they are not in the best position to do scientific work. One is continually reminded of Whistler's remark to Chase: "My dear Colonel, I'm not *arguing* with you: I'm *telling* you!" In consequence they lead us to such extreme views that we are almost ready to believe, by way of reaction, that the whole thing is humbug. Every bird and every animal is assumed to be inconspicuous in its proper surroundings, and if it has any striking patches of color these are said to "cut up" its figure so that it looks like something else. No doubt there is something in this; but placing ourselves in the supposed position of a predator, we find that we are looking continually for something which, according to the hypothesis, we never see. We rather conclude that under the circumstances we should drop the psychological concept of what a bird *ought* to look like (how did we get it?) and begin to attend to actual appearances! Perhaps the climax of our astonishment is reached when we come to some pictures of flamingoes. The red flamingoes match a brilliant red sky, at sunrise or sunset, but the white species with a dash of red matches a white cloud, with a red sunlit one seen against it! In general, in spite of artistic authority to the contrary, we are satisfied that the color-tones in the pictures are far too flat and uniform (*e. g.*, plate xi.). This may be partly due to the method of reproduction, but we are invited to accept them as they stand.

On the whole, it seems to me that the book is unsuited for those who will use it uncritically; but for those who care to study the phenomena it discusses, it will be helpful and instructive, and its very faults may then prove stimulating.

T. D. A. Cockerell.

A Great American Educator.*

Of all recent biographies, one of the most interesting, especially in educational circles, is the Life of Daniel Coit Gilman, prepared by Mr. Fabian Franklin. Mr. Franklin undertook the work at the request of Mrs. Gilman, and himself wrote the last five chapters; while in the first three, dealing with President Gilman's career before the founding of the Johns Hopkins University, he edited chapters contributed respectively by Mr. William C. Gilman, Miss Emily H. Whitney and her sister Miss Margaret D. Whitney, and Professor William Carey Jones of the University of California. The book thus has the unity of a single author's work, and the additional advantage that each period of Dr. Gilman's life is sympathetically presented by one who knew him at the time and could draw upon a rich fund of personal recollection.

President Gilman was preëminently an educational organizer and leader. His thought was often, indeed one might say usually, a generation in advance of the day; but his effort was always practical. The keynote of his whole career is sounded in a letter that he wrote from Berlin, in 1854, when he was still undecided upon any definite course in life.

> "For some things, I rejoice to find that my notions grow more and more definite. For instance, in the desire to act upon the minds of men, to do my part, even though it may be but little, for the elevation and improvement of such society as my lot may be cast in. It seems to me that I care less and less for money and for fame, but I do desire to use what influence I can for the establishment of such ideas as seem to be important and right. Whether this be done by the voice or the pen, or by both, whether in the pulpit or in the college, — in the editor's chair or the office of a common school superintendent, cannot perhaps for many years be decided."

Truly this was an ideal of unusual maturity for a young man of twenty-three, and it was in holding to this ideal of helpful service for more than fifty years that his greatness consisted.

Mr. Gilman was born July 6, 1831, and graduated from Yale in the class of 1852. In December of the following year he and his lifelong friend, Dr. Andrew D. White, sailed for Europe as *attachés* of the United States Legation at St. Petersburg. The next two years were spent partly at the Russian capital, partly in study and travel. In 1855 he returned to New Haven and became assistant librarian, subsequently librarian, at Yale, a position that he held for the next ten years. Prior to 1859 he also acted as school visitor, when his efficient service in introducing the graded system and written examinations in the grammar schools led to the appointment of the first Superintendent of Public Schools in New Haven and the establishment of a high school. These were formative years for the modern system of education, and the ideas he advocated at that time are worth noting. In a pamphlet on "The

*The Life of Daniel Coit Gilman. By Fabian Franklin. Illustrated. New York: Dodd, Mead & Co.

Idea of the Graded School" he not only presented the advantages of the system, but in urging the cultivation of habits of clear thinking and close observation he advocated a more careful study of English and the use of simple geometric figures with elementary drawing. These ideas have in large measure been realized in recent years in all our better schools. Unfortunately, his notion that the cultivation of the voice in speaking is more important than in singing has not as yet found general acceptance.

With the passage of the Morrill Act, Mr. Gilman interested himself in securing its benefits for the Scientific School already established at Yale. He was appointed Professor of Physical Geography in 1863, and for the next nine years proved himself not only an exceptionally inspiring teacher, but in his administrative work as secretary of its faculty he was largely instrumental in securing endowment and so shaping policy that the "step-child" of Yale became the Scheffield Scientific School. It was at this time, partly by force of circumstances, that he worked out the idea of the "group system," an idea that later proved of the utmost value to the universities that he directed and to educational policy in general.

In 1865 Professor Gilman resigned his position as librarian, because he could see no prospect of obtaining adequate funds for either books or administration. It is an interesting commentary on progress in library affairs to note that the library at Yale was then open but five hours daily, was housed in a building practically unheated, and that students desiring to borrow books were required to pay a fee for each volume taken out. It is pleasant to add that, largely through Mr. Gilman's influence, the reforms that as librarian he had been unable to obtain were soon secured.

In the spring of 1866 Mr. Gilman prepared the first annual report of the State Board of Education. Many of the ideas he then advanced, especially regarding the consolidation of small school districts, the care of vicious and backward children, and coöperation between the schools and colleges, though now generally considered necessary, are not yet carried through; indeed, they are often regarded as among the most recent notions in educational development.

Between 1865 and 1872 Mr. Gilman, though devoting himself primarily to the duties of his professorship, gained a wide reputation as a man fitted to be the executive head of a large university. In 1870 he was called to the presidency of the University of Wisconsin, and a few weeks later to that of the University of California. He was also prominently mentioned as the successor of President Woolsey; but for election at his *alma mater* he was too much of a man of the "new education." What would otherwise have been the result, is an interesting but fruitless query.

In 1872 came a second call to the University of California; and now family considerations led him to accept. Space forbids any extended notice of the work done by him during the two years that he held the position. It must, however, be said in passing, that the time was a critical one in the development of the University, and that to President Gilman is due the credit of establishing its entire freedom from the control of party politics in the legislature, and also of securing the fund that has made the Lick Observatory its astronomical department.

With the founding of the Johns Hopkins University, in 1874, Mr. Gilman was elected to the presidency, and charged with the task of its organization and the selection of its faculty. It is worth noting that the Trustees, before making their choice, had sought the advice of the Presidents of Harvard, Cornell, and Michigan, and each of them had immediately named Mr. Gilman as the man best fitted for the position. His wise and tactful administration made the Johns Hopkins foundation the first real American university. To give an adequate description of the influence he exerted in this way would be to write the history of American graduate study, and would include the biographies of many men now prominent in academic work. As a well-known educator recently remarked, no small part of President Gilman's best service was in recognizing young men of extrordinary ability and setting them at research work. In this connection may be mentioned, from a far longer list, the names of Henry A. Rowland, C. R. Lanman, Ira Remson, and Sidney Lanier. The early courses of lectures that the most eminent men in various lines, among them Lowell, Cooley, Walker, and Child, were invited to deliver, also did much to create a university atmosphere. Thus from the very first, through the philosophical faculty that President Gilman gathered around him, the ideals of scholarship and scientific research that characterized the German universities were established for this country.

In laying the foundations of the Medical School at Johns Hopkins, President Gilman also set a standard that, in the words of the present Dean of the School, constitutes "his

second great contribution to the educational development of this country." For various reasons, the Medical School was not established till seventeen years after the University opened its doors. President Gilman had, however, anticipated it from the very beginning, and with the prevision of a great leader had insisted upon a high standard of preparation and professional attainment. At that date no medical school in America demanded even the preparation needed to enter the freshman class of any reputable college. But President Gilman felt that a collegiate degree should be demanded, and that the work leading to it should be chosen with special reference to fitting the candidate for his subsequent professional study. Natural sciences, the modern languages, psychology, and ethics, were, he felt, indispensable subjects; and an attempt was made to provide such a course. What he wanted is well indicated by his sympathy with the jesting suggestion of a friend that the course should lead to the degree of F.S.M. (fit to study medicine). In working toward his ideal, the first biological laboratory in America had been established when the University opened, and Dr. H. Newell Martin (a pupil of Huxley's) and Professor William K. Brooks had been called to the Chairs of Physiology and Morphology. Their teaching attracted to the University many brilliant students whose names are now widely known. In 1884 Dr. William H. Welch was appointed Professor of Pathology, as that seemed to be the next scientific chair demanding an experimental laboratory and yet distinct from the Hospital. The latter was entirely independent of the University and had a distinct Board of Trustees, but Johns Hopkins had expressly demanded that it should ultimately form a part of the Medical School. With the completion of their buildings the trustees of the Hospital proposed to begin the work of medical instruction. To this, President Gilman was unalterably opposed. Such instruction, he felt, should be in intimate relation to the other chairs and faculties of the University. Fortunately his view prevailed, and the two Boards of Trustees united in the appointment of Dr. Osler as chief physician, Dr. Halsted as chief surgeon, and Dr. Kelley as gynæcologist, at the Hospital, each receiving a corresponding title at the University. The Medical School thus constituted was opened in 1893. It was and is a graduate school in the sense that it accepts as students only college graduates. It thus appears that the words of Dean Howell, quoted above, are fully justified by the facts; for though other causes have contributed to raise the standards of medical education in this country, none has been more potent than the high ideal proposed and attained by President Gilman.

Space forbids any further discussion of this most interesting biography. President Gilman's activity in civic affairs, in the work of organized charity, and especially his share in devising and setting in motion the machinery of the Carnegie Foundation, must be passed without mention. But it is not fair to conclude without a brief word concerning the letters that are included in the volume. In them the personal side of Dr. Gilman's life and work is well presented. They show him as a sincere friend, a devoted husband, a considerate and tender father and brother. In his selection of this material Mr. Franklin has shown admirable judgment and taste. Enough, but not too much, is given. The book is interesting, inspiring, and thoroughly satisfactory. It forms a notable contribution to American biography.

LEWIS A. RHOADES.

THE MASTERS OF PROSE IN AMERICA.*

Mr. William C. Brownell's volume on the masters of prose in America is a notable addition to the books of criticism that are not to be lightly glanced at and laid aside. These six essays first saw the light in "Scribner's Magazine," and are now reprinted with slight modifications. Mr. Brownell holds a place of importance among English-speaking critics. His work on the Victorians was discriminating and enlightening; if he did not say the last word on the subject (fortunately no one can), he considerably advanced the discussion. At least the same is true, we think, of the present work.

His method is commendable. He subjects each author to close scrutiny with reference to substance, aim, culture, and style. He detaches himself as carefully as possible; he represses, for the most part, his own feelings; his criticism is the result not of feeling but of conviction. His standards are uncompromisingly high. His conclusions are invariably stated with due modesty; he never suggests the attitude of *ipse dixi*. For him the adjudication of a writer's place or achievement is no easy task.

For Cooper, Mr. Brownell makes large claims, and accords him, relatively, the highest praise of all the writers he considers. Cooper's Indians are ably defended; his women are affirmed to

* AMERICAN PROSE MASTERS: Cooper, Hawthorne, Emerson, Poe, Lowell, Henry James. By W. C. Brownell. New York: Charles Scribner's Sons.

be, on the whole, well drawn. Incidentally Mr. Brownell severely handles the provinciality of New England in the second quarter of the nineteenth century. No doubt New England was provincial; yet it may be seriously questioned if Cooper's own provinciality was not in some respects nearly as great. Certainly it was not a time of large and catholic views in either politics or religion, in New York or in New England.

In estimating the worth of criticism, the temperament of both the critic and the author criticized must be taken into account. Mr. Brownell disparages Hawthorne more than any of the others. Is he temperamentally fitted to estimate the work of Hawthorne? To recur to our last paragraph, does he understand the New England of which Hawthorne was the flower? Beyond "The Scarlet Letter," he will allow little good in all that Hawthorne wrote. His novels "have not the reality of novels." "The House of the Seven Gables" is, "if not the least characteristic of Hawthorne's larger productions, at least that in which the characters have the slenderest interest, the most shadowy outlines" (p. 370). Not many will concur in this. The "Tales," though original, refined, and elevated, are nevertheless pronounced mediocre (p. 75). "The Wonder Book" and "Tanglewood Tales" "have only a juvenile appeal." The significance of "The Marble Faun" is "entombed rather than exhibited in its treatment" (p. 86). Finally, Hawthorne "had very little to brood over" (p. 107). We should be disposed to think he had a good deal. Mr. Brownell's theory is that Hawthorne allowed his fancy to develop at the expense of his imagination. This theory may have led its champion to conclusions that will not find general acceptance. Take, for example, "The Marble Faun." Must the failure of this story, so far as it can be said to have failed, be attributed to the play of fancy (*e. g.*, about Donatello's ears) indulged at the expense of the imagination (*e. g.*, as regards the effects of sin upon the three characters)? It seems doubtful.

Equally questionable in some respects is the conclusion about Emerson. It is quite true that Emerson's appeal is primarily to the mind; it is not quite so clear that he "deifies intellect." To quote one or two sentences:

> "His deification of intellect, indeed, inevitably involves a corresponding deficiency in susceptibility, and defective sympathies are accordingly — and were as a matter of fact with him — as characteristic of Emerson's order of moral elevation as is this one enthusiasm to which his susceptibility limited him" (p. 147). . . . "Professor Woodberry . . . maintains that Emerson is essentially religious. I cannot myself see it. Perhaps it is a question of definition, but surely it is an accepted idea that religion is a matter of the heart, and one is confident that no religious or other emotion ever seriously disturbed the placid alternation of systole and diastole in Emerson's" (p. 150).

But is religion so much a matter of the heart *rather* than of the head? We have the authority of a respectable writer that "as a man *thinketh* in his heart, so is he." And when our critic affirms that Emerson's idealism was "as hostile to the essence as to the ecclesiasticism of Christianity" (p. 169), the reply must be that this depends upon what is meant by the essence of Christianity — a meaning which it ought not to be difficult to-day to ascertain.

Of Poe, Mr. Brownell perhaps asks too much. What he seems to ask for is that Poe should have dealt with other materials of life with the same skill with which he handles the gruesome and the horrible. This is as if one were to quarrel with a great painter for not being as great a sculptor. It must, of course, be granted that Poe is sometimes too self-conscious; that too often his attitude is that of the fat boy announcing to his auditors that he is going to make their flesh creep. The fact is, that very frequently Poe *does* this, just as he promised. With regard to Poe's alleged unscrupulousness (p. 223f.), one may admit that he reveals a greater lack of conscience than many others, but need not go to the length of calling him a liar. And when he is mentioned in the same breath with Mandeville and Münchausen (p. 223), the result is, we think, misleading. Even Mandeville was not exactly lying, in the strict sense; he was writing *fiction* for a credulous age. Poe wrote for a different kind of public, and was perfectly well aware of its nature. Finally, in saying that as literature Poe's writings "are essentially valueless" (p. 262), does not our critic champion an extreme view?

In our way of thinking, the chief defect of Mr. Brownell's criticism is a slight lack of sympathy. Does he not now and then fail to consider all the circumstances of intention, environment, the limitations imposed by early training, and the like? The possibility of this, at least, recurs persistently. His style, too, at times lacks lucidity. Two examples of this may be quoted. He has been speaking of Lowell's wide reading and the charge that Lowell lacked scholarship: "Not a scholar! *Le moyen*, as the French say, for such a tremendous bookman not to be" (p. 295). Again, of Hawthorne: "Something seems distinctly left out of his organization — that particular faculty whose function it is to

make the most of its fellows" (p. 97). Admitting that the sense of these passages *can* be made out, one may still affirm that they fall short of Quintilian's ideal, that it shall be impossible to mistake the sense. One finds, moreover, too many French quotations. The English language may be limited; one begins, however, to doubt if its limitations are as pronounced as is implied by so frequently resorting to another speech.

We repeat, however, that Mr. Brownell has made a distinct contribution to the discussion of several matters vitally important for the growth of American literary art. His method is the only safe one, and most of his conclusions will commend themselves to thoughtful readers. In his hands the art of criticism is exemplified as a dignified form of activity, worthy of the ablest minds.

CLARK S. NORTHUP.

RECENT FICTION.*

The conception of human society which is crystallized in the terrible phrase of Hobbes, *homo homini lupus*, is presented with force and conviction by Mr. Robert Herrick in his latest novel, "A Life for a Life." The conception is an inadequete one, and only embittered souls will adopt it as a working formula; but most of us fall at times into the mood which it fits. Certainly the gospel of success, as it is both preached and practiced in our country at the present day, gives much countenance to the view that the chief end of man is to prey upon his fellow-man, and that the kind of life commonly held most desirable is to be gained only at the cost of the crushing of weaker lives. That great numbers of men have in view a higher end than this, seeking a life that is not built upon the wrecked happiness of others, we profoundly believe; and the fault of Mr. Herrick's picture is that it is painted in colors too black to be representative of the whole of life. This, it will be remembered, was the conspicuous fault of his treatment of the marriage problem in "Together." But indignation sometimes rises to such a flood as to sweep away all the sober counsels of reason; and it is in this heightened temper that Mr. Herrick has penned his diatribe against the heartless and frenzied commercialism of our time. His method is that of Isben, although he has little of Isben's technical skill, and the idealist, passionate and far from hopeless, may be discovered below the pessimistic surface of his presentation. He is obsessed by the notion that great individual wealth must needs be ill-gotten, in defiance of the moral law; and therein he allies himself with the sensationalists who in the cheap magazines appeal to the meanest passions of their readers. What we now most need in dealing with the ominous problem of plutocracy is a constructive philosophy which shall distinguish between honest and dishonest fortunes, which shall be as zealous in its defence of the former as fierce in its denunciation of the latter, and which shall lead an attack, not upon the institution of private property in general, but upon the forces of privilege and corruption that now work such unquestionable injustice between man and man. Such books as "A Life for a Life," with all their admirable indignation and powerful pleading for a higher morality in the world of affairs, simply play into the hands of the socialists, the realization of whose aims would be the end of all civilization. The machinery of Mr. Herrick's novel is fairly conventional until near the close, when it becomes simply fantastic. His hero, a foundling, grows up in the country, and then comes to the great city to make his way. He wins a measure of success under the patronage of the magnate who gives him a start, and whose daughter he dares to love. But as his eyes become opened to the conditions under which success of this kind is achieved, he determines to renounce all that he has gained — even the love that is his for the asking — and cast in his lot with the people. The climax of the story comes with an earthquake which lays the great city in ruins, and in which the hero gives up his life. The moral is found in this comment of a friend: "To break the circle of ideas that dominate men — that was what Hugh Grant believed must be done. The vicious circle was broken here for thousands by an act of supreme force from without. But it must be done singly, individually, each with himself and those nearest his influence. The great end cannot come through political action, by theory or programme, by any division of the spoils, any readjustment of laws, but only by Will — the individual good will to renounce, working against the evil will to possess." Powerful as this work undoubtedly is, and deserving to be treated with the utmost seriousness, it must nevertheless be urged once more that it is a biased production, and is devoid of any gleam of geniality.

* A LIFE FOR A LIFE. By Robert Herrick. New York: The Macmillan Company.

THE WILD OLIVE. A Novel. By the author of "The Inner Shrine." New York: Harper & Brothers.

ROUTLEDGE RIDES ALONE. By Will Levington Comfort. Philadelphia: J. B. Lippincott Company.

THE TAMING OF RED BUTTE WESTERN. By Francis Lynde. New York: Charles Scribner's Sons.

THE SCAR. A Novel of the New South. By Warrington Dawson. Boston: Small, Maynard, & Co.

THE ILLUSTRIOUS PRINCE. By E. Phillips Oppenheim. Boston: Little, Brown, & Co.

SIMON THE JESTER. By William J. Locke. New York: The John Lane Company.

THE STREET OF ADVENTURE. By Philip Gibbs. New York: E. P. Dutton & Co.

AT THE SIGN OF THE BURNING BUSH. A Novel. By M. Little. New York: Henry Holt & Co.

WHIRLPOOLS. A Novel of Modern Poland. By Henryk Sienkiewicz. Translated from the Polish by Max A. Drezmal. Boston: Little, Brown, & Co.

Mr. Herrick's sympathies are intense but narrow; we hope that in time they will become more comprehensive.

Absolute originality of plot is probably an ideal henceforth unattainable by the writer of fiction, but a refreshing degree of originality is still sometimes achieved, a notable recent example being found in "The Wild Olive," by the author of that rather tricky success of last year, "The Inner Shrine." In his new novel, Mr. Basil King, who now seems to be credited with the authorship, certainly provides us with a fresh and piquant opening. A fugitive from the law, already sentenced to death for murder (of which of course he is innocent), is hunted through the Adirondack wilderness by the officers from whom he has escaped. Hard pressed, he takes refuge in a lonely cottage, which turns out to be the summer home of the judge who had passed sentence upon him. A young woman with Indian blood in her veins (the judge's ward) takes him under her protection, hides him for some weeks in a secluded studio, and arranges for his final escape by way of Lake Champlain, the St. Lawrence, and a transatlantic steamer. He is provided with money, clothing, and a new name, all of which he takes with him, first to England, then to the Argentine, where he obtains employment, receives rapid promotion, and achieves a successful business career. The closing section of the story brings him back to New York, and at the same time entangles him in a love affair. This confronts him with the moral problem of his assumed name and anomalous legal position. He decides that he must make a clean breast of it and take the consequences, which prove to be the loss of his bethrothed (who is a shallow creature after all), and the realization that his destined companion is no other than the young woman to whom he has all the time been indebted for his new start in life. His name is cleared soon after he has resumed it, and the complication works out to a satisfactory conclusion. It makes a strikingly interesting story, and a much better one than its predecessor.

Mr. Will Levington Comfort pulls the strings of international politics to very lively effect in his stirring romance, "Routledge Rides Alone." It seems that a British officer in India was guilty of an indescretion in his frontier operations a good many years ago, and became responsible for the massacre of a number of Afghans. The matter was hushed up, and the Afghans, ignorant of the offence, remained on friendly terms with the British and continued to serve in their useful capacity as a buffer against Russian aggression. But the facts were at last betrayed to Russia by an Irish newspaper correspondent, whose hatred of England amounted to fanaticism. Then there was much excited consultation in the Foreign Office, and a frantic effort to seek cover; for the revelation meant that Russia would invade India with the connivance of Afghanistan. Nothing but a *coup* would save the desperate situation, and when this was decided upon it took the form of the Anglo-Japanese Alliance which startled the world a few years ago. Thus the war between Japan and Russia was precipitated, and the threatened invasion of India averted. Upon this historical basis, partly real and partly imagined, Mr. Comfort has built an impressive story of love and war, of intrigue and adventure, that has an unusual degree of interest. The hero Routledge is a sort of free lance among correspondents, and his exploits are the wonder of the profession. He is a friend of the Irish traitor, and the lover of Noreen, the Irishman's daughter. Returning to England when excitement over the betrayal runs highest in the secret councils of the Empire, he finds himself accused of the infamous deed, and ostracised by society. Learning that his Irish friend is the one who is really guilty, he rejects the opportunity thus offered to clear his own name, and bears all the burden of obloquy, sustained only by Noreen's unswerving belief in his innocence. Then he disappears, becomes an American correspondent in Manchuria, and wins new professional laurels. He is finally rehabilitated through Noreen's efforts, after her father has made a death-bed confession. This should make a good story, judging from the outline alone; it makes, in fact, one of the best stories of its kind that we have ever read. The comparison with Mr. Kipling's work is inevitable; and Mr. Comfort does not suffer in the comparison. His work is tense, virile, and deeply informed. Moreover, it has a distinctive style, which is as far as possible removed from the banal or commonplace, and may be exemplified by a bit of introspective musing in which the hero indulges. "Which is better, a gaunt, hungry, storm-bitten wanderer, with his face forever at the fire-lit window-panes of civilization, or a creased and cravatted master of little ceremonies within? A citizen of ordered days and nights, or an exile with the windy planet forever roaring in his skull?" The work remains closely in touch with actuality throughout, yet it is shot through with imaginative gleams, and tinged with the mysticism that is justified by its oriental setting. In characterization it is swift and incisive; it has in Routledge a very proper hero, and in Noreen the kind of heroine that it is good to dream about.

They call him "Collars-and-cuffs" because he wears clean linen in a community that affects to despise such evidences of civilization. He is the new superintendent of one of the toughest divisions of a railway in the Southwest. When he starts upon his job, he finds lawlessness and insubordination everywhere, his authority undermined, and his life in constant danger. He has accepted the post with reluctance, because he believes himself to be a coward, having in his consciousness the disheartening memory of a hold-up in which he did not measure up to his own standard of manliness. What makes the matter worse is that his failure to rise to that perilous occasion has discredited him in the eyes of the young woman upon whom he has fixed

his affections. But he is persuaded to test himself once more, and assumes the command of the desperate situation to discover, when the crisis comes, that his cowardice is only superficial, that it is of the panic sort which threatens to overwhelm for a moment but loses its terrors when he gets what he calls his "second wind." Thus he redeems himself after all, in his own eyes and in those of the heroine, who is conveniently present (looking through a crack in the door) at the psychological moment. All of this is related with verve and realism in "The Taming of Red Butte Western," by Mr. Francis Lynde. The book is an acceptable successor to "The King of Arcadia," which acquainted us with a not dissimilar set of conditions and collection of types. Both books have a close grip upon Western life, are condensed in description and natural in dialogue, and bear a sharp message of implied rebuke to all mollycoddles.

An impoverished Virginia plantation is the scene of "The Scar," by Mr. Warrington Dawson. The characters are the widowed owner struggling to keep a roof over the family, her two sons, a few neighbors, and a vain and selfish young woman who first makes a visit and later comes to stay, having infatuated one of the sons and made herself his wife. The time is the present. Out of these materials the author has made a story of moderate interest, photographically true in most matters of detail, but far from successful in its attempt to realize and make consistent all of the leading figures. The best delineation in the book is that of the mother, hardened and embittered by her struggle with poverty, and implacable in her resentment toward the woman whose entrance into the family she considers a bold and designing intrusion. This woman, who becomes morally guilty of her husband's death, is afterwards mated to a man who is almost as wobbly as herself in his moral standards, and the prospect of a hardly deserved happiness faces them at the close. It is a rather depressing book, and its execution falls far short of its artistic intention.

Mr. Oppenheim's novels are so much alike that the same formula will do fairly well for any of them. They are ingenious in plot, swift and varied in action, and are written with the superior air of one who has access to the penetralia of high society and high politics. "The Illustrious Prince" is one of the best of them, and keeps the reader alert. It is a story of international intrigue, and the "Prince" is a secret agent of the Japanese government who is also one of the wiliest of criminals, shrinking from no means that fit his ends. His sojourn in England is for the purpose of advising his government as to the desirability of renewing the English alliance, and his decision turns upon the discovery that the voyage of the American fleet is not the veil of a sinister design to make an attack upon Japan. When he is at last enmeshed in the network of his own crimes, he permits an underling to assume all the guilt (after the approved fashion of Japanese patriotism), and gets off scot-free. He is an engaging rascal, and we do not altogether regret the outcome.

A young woman connected with the circus, a professional *dompteuse* with bronze hair, a seductive voice, and languorous feline grace, ensnares a gilded English youth whose star is rising above the political horizon. She has a shady French husband somewhere adrift in the world, but does not think it worth while to mention the fact. Her victim is a nice boy, brought up according to the strictest principles by a sternly virtuous mother, who is naturally horrified when she learns that her son has succumbed to the wiles of the enchantress. The youth is secretary to Simon de Gex, M.P., and to the latter the mother turns for help in her perplexity. Simon consents to interview the siren, and thus we have prepared for us at the outset all the elements needed for a pathetic story of the Camille-Sapho-Zaza type. The story is called "Simon the Jester," but its author, Mr. William J. Locke, is more of a jester than his hero, and gives the situation a whimsical twist which has some startling consequences. Simon is in a peculiar fix. He has a "pain inside" which the physicians have diagnosed as the sign of a fatal disease, and he has been given six months, more or less, to live. His problem is to decide how to conduct himself during this short shrift, in order that he may make a self-respecting and dignified exit from the stage. Taking a hint from Marcus Aurelius, he decides to devote his remaining days to the cultivation of "eumoiriety," which means "the quintessence of happy-fatedness dealt unto oneself by a perfect altruism." The appeal made by the boy's mother fits very well with this plan of deliberate altruism, and so he makes the acquaintance of Lola Brandt with the most disinterested of intentions. But fate plays him the trick of substituting a new victim for the old one, and the young woman soon makes it evident that she has transferred her affections to her altruistic visitor. At this point, in order that the story may proceed without unduly ruffling our emotions, we are made to understand that we have been wholly mistaken in the young woman, who is no mercenary adventuress, but a very pattern of all the virtues and a paragon of womanly loveliness. This is a pretty predicament for Simon de Gex, M.P., with six months, more or less, to live. He has already cut himself off from political life, and squandered most of his fortune to help a distressed friend — all in his pursuit of eumoiriety. Now it becomes his hard task to respect the conventions, suppress his personal feelings, and reunite Lola with her lost husband. The scene then changes to Algiers, where the husband is discovered, more disreputable than the wildest imaginings had pictured him; but he is neatly despatched by the avenging blade of a queer Greek dwarf, an exhibitor of trained cats, whose devotion to Lola is of the fanatic sort. Then Simon falls into the hands of a French surgeon, who performs upon him a miraculous operation, with the result that the menace to his

life is removed, and he is restored to the prospect of rounding out a normal existence. He returns to England, but is almost penniless as the consequence of his eumoirous proclivities, and, being preceded by the scandal of the taking-off of the undesirable husband and the magnified tale of his reputed relations with the widow, finds himself ostracised. But Lola is faithful to him, and his love for her triumphs over all obstacles — even over the difficulty offered by the mutilation of her face at the claws of an enraged cat (the Greek dwarf's legacy). He marries Lola, goes in for settlement work, and presumably lives happily ever after. This truly delightful tale is by no means represented by such a summary as we have attempted; its chief charm is found, not in its invention, but in its quiet humor and deft allusiveness. It provides a worthy successor for "Septimus" and "The Beloved Vagabond," and "The Morals of Marcus Ordeyne."

"The Street of Adventure," by Mr. Philip Gibbs, is a tale of Fleet Street — which is another way of saying that it is a tale of the life of the London journalist. It begins with an account of how the hero seeks and finds a job on "The Star" (called "The Rag" by its familiars), proceeds with the narrative of his reportorial trials and triumphs, and ends — "not nicely finished off, with wedding bells in the last line, as all good stories should" — but in abrupt and inconclusive fashion, although the wedding bells are at least a possibility of the future. It is a very human and natural and intimate story, brightened by quiet humor and softened by tender sentiment, — a story of varied and picturesque incident, and no plot worth mentioning. The staff of "The Star" constitute an interesting family of distinctive personalities, and we get an effect closely akin to tragedy when the group is broken up as the owner's willingness to "put up" ceases and the paper ends its existence. The atmosphere of London journalism seems to be sufficiently like that of its American counterpart to make the book, even in its slighter humors and accidents, easily intelligible to American readers.

Another story which has no plot to speak of, but is packed with interesting incidents, and is clearly a direct transcript of life, is Mr. M. Little's "At the Sign of the Burning Bush." It is a story of three Scotch divinity students, their struggles and vicissitudes, their successes and failures. They are characterized for us in very lifelike fashion, and we are given a truly photographic picture of their existence at the various stages of their careers — a picture from which no detail is thought too petty for exclusion. It is a humdrum and uneventful sort of life with which the book acquaints us, but of its essential truthfulness we are never in any doubt. If the young men with whose professional fortunes we are here concerned do not answer to our preconceived and conventional idea of what Scotch ministers are like, they are at least authentic examples of humankind, as are also the women folk with whom they are associated by the ties of blood or friendship. But if the tone of present-day ecclesiastical circles in Scotland be fairly represented in this work, the modern departure from its traditional zeal and austerity is certainly surprising.

After a long silence, Mr. Henryk Sienkiewicz gives us "Whirlpools," a novel of contemporary Poland, added to the group which already includes "Without Dogma" and "The Children of the Soil." Unfortunately, the tried translator of his other novels is dead, and the new work has fallen into the hands of a literary journeyman whose intentions may be of the best, but whose performance is stiff and ungainly. The translator's only idea of dealing with an idiomatic or picturesque phrase is to put it into bald and literal English, leaving the reader to puzzle out the meaning as best he may. Aside from this handicap, the new work presents itself to us as a rather labored effort to give organic shape to a great mass of undigested material. It has to do with the socialistic and agrarian unrest of the present time, and the confusion of unbalanced counsels among the men who should be the leaders of the race. The author himself does not seem to have a definite programme or an orderly system of ideas; and this, at least, is to be expected from one who is as bitterly satirical and as destructively critical as he. His hero is a weak but generous-hearted aristocrat who in his boyhood had seduced a peasant girl upon his estate. The girl reappears many years after, having lived for a long time in England, where she has been adopted by a wealthy man of affairs. She is now a highly educated woman and a considerable heiress, and her betrayer meets her as a new acquaintance, having no idea that he has ever seen her before. Her charm captivates him, and he becomes her declared lover, only to be confronted with the revelation of her past. For a time he is dazed, for such a marriage would be a serious business in that society of caste and prejudice; but his love is such that he still resolves to take the step. But the woman is too proud to accept the alliance if he is to make any mental reservations; he fails in the test, through his inherent weakness of character. So the story ends dismally enough, and the close is made even gloomier by the accidental death of a young girl who is a sort of secondary heroine — a bright and beautiful creature who falls an accidental victim to mob violence. The philosopher who, like a Greek chorus, comments upon the whole tragic perplexity, thus voices the message of the work: "Whirlpools! — and of sand! Sand is burying the whole of Poland and transforming her into a wilderness, in which jackals live. If this is so, then it would be best to put a bullet in the head." But yet "She lives in every one of us, in all of us together, and will survive all the whirlpools in the world. And we will set our teeth and will continue to suffer for Thee, Mother, and we — and if God so wills it — and our children and grandchildren will not renounce neither Thee nor hope." With this faintly qualified outburst of pessimism the story ends.

WILLIAM MORTON PAYNE.

Briefs on New Books.

Rock gardens and flower pools.

Fervently as English gardeners may bless the memory of the late F. W. Meyer for setting forth the possibilities of "Rock and Water Gardens" so sensibly and alluringly, Americans will find in his book far greater reasons for according him their gratitude, since on this side of the Atlantic almost nothing has been done in the field he chose for his own. A sincere student of nature in her more artistic aspects, with a knowledge of soils and stones equalled by his knowledge of the needs of the infinite variety of plants that have an affinity for rocky or watery places, Mr. Meyer studied out the best possible way of bringing these together so as to make art forget itself and nature seem supreme. With great care and patience he has shown us how a rock-garden or a water-garden, or a combination of the two, should be planned and built in a manner to convert the barren horrors of an ordinary "rockery," or a pool, into a congenial home for a vast number of beautiful and interesting plants. A stretch of old retaining-wall of stone was his delight, and reach a of time-worn brick-work meant such opportunity as he loved; but lacking these, he told us, cheerfully enough, how to go to work with new stones and fresh-burned brick to lay walls that shall vie with those in interest. The American gardener is always seriously handicapped by the climate of our arid summers, our late and inconstant springs, and our early frosts; and for him there is no "Heath Garden" such as is described in the chapter added by Mr. Dallimore of the Royal Gardens at Keu. Otherwise there is much in this charming volume to stimulate and encourage plant-growers in this country. It is published in the attractive "Country-Life Library" of Messrs. Scribner's Sons.

A handbook of English Cathedrals.

Comparatively few readers or tourists have very clear ideas of what constitutes a Cathedral church in England, or what reasons there may be for the existence of the ecclesiastical establishments thus designated. Miss Helen Marshall Pratt anticipates the publication of a promised series of monographs, and in a comprehensive volume of less than six hundred pages gives an admirable guide-book to "The Cathedral Churches of England" (Duffield), valuable not only to those who are fortunate enough to take it in hand and visit the various Cathedral towns, but also to the many who must travel abroad in library chairs. A proper sense of proportion and a systematic arrangement characterize the book. All the Cathedral churches of England are not of like interest. A page each suffices to record all that need be said of the Cathedrals of the modern sees of Truro, Wakefield, Birmingham, and Manchester; and as Westminster Abby was a Cathedral for ten years only in the middle of the sixteenth century (a fact usually overlooked by writers) it receives no attention whatever. The introductory chapters give much information in condensed form about the Cathedral establishment and officers, the Cathedral fabric, architectural styles, stained glass, and practical suggestions; and the thirty-two Cathedrals are separately treated in the alphabetical order of the Cathedral towns. St. Paul's Cathedral under this arrangement is treated in its proper place as the Cathedral church of the see of London. The classification of the Cathedrals into those of the Old Foundation, of the New Foundation, and of the Modern Foundation, is the best that could be made. The book gives useful and interesting lessons in ecclesiastical and architectural history and church polity. The popular glossary furnishes a further fund of architectural and antiquarian lore.

"The Gospel and the Modern Man."

The many readers of Professor Shailer Mathews will probably agree that this is his most interesting and helpful book. It has more than a transient value, but it is eminently timely. It is a sound piece of Christian apologetic, positive, practical, persuasive. Its pages are not strewn with theological compost or littered with the dry bones of Gospel criticism, but the reader is impressed constantly with the fact that behind every statement there lies not only a serious purpose but an adequate scholastic equipment. These affirmations respecting the paramount value of religion, the permanent importance of the gospels, and the supreme significance of Jesus,—all these declarations carry the implications of mature reflection and mastery of the topics discussed. This is a strong, sane book, which ought to be widely read. The author faces the difficulties of our modern situation with clear insight and perfect frankness; and he shows with literary skill and convincing logic that while some old notions must be abandoned, the essential facts and forces of historical Christianity not only remain untouched by destructive criticism but issue from this searching examination with increased beauty and power. Of the ten chapters, those on "Jesus the Christ" and "The Power of the Social Gospel" are peculiarly attractive and helpful. (Macmillan).

The father of scientific socialism.

Professor Werner Sombart, the eminent Berlin sociologist is quoted as saying that Karl Marx has "drawn a great deal of strength from the fact that he has so frequently been misunderstood." Just in what degree wrong inferences from his teaching have strengthened him, may be an open question; but there is no question that both his followers and his enemies contradict each other amazingly as to fundamental points of his doctrine. Under the circumstances, Mr. Spargo's admirably lucid, direct, and unimpassioned life of Marx (B. W. Huebsch) is helpful to those who already have some knowledge of the father of scientific socialism, although it is at the same time sufficiently elementary to serve as a starting-point for a study of the great German's doctrines and work. Mr. Spargo is a socialist, but

he is not a fanatic, and his book is a frank picture of an irascible, frequently intolerant, and sometimes unfair propagandist, but a fundamentally honest and devoted reformer, whose work, though full of errors and inconsistencies, nevertheless compassed the organization of "the greatest political movement in history." If Marx contradicted himself, he did so, we are told, because he was constantly reaching new and broader points of view, as every progressive thinker must do; if some of his contentions have been disproved and some of his prophecies have failed, the class-struggle is moving toward a crisis substantially as he foresaw it, and there is at least a possibility of the triumph of the coöperative movement which he so confidently predicted. The volume is more than a socialistic appeal, it is a carefully-made contribution to biographical literature, an appreciation of the work of a man who was a poet before he was a philosopher, and a pathetic account of a life of heroism and suffering which was closely linked to other beautiful lives. A chapter devoted to a detailed analysis of "The Communist Manifesto," another handling the epoch-making treatise on "Capital," and a final chapter entitled "His Achievements," make up the philosophical part of the volume, and form an adequate statement of Marxian doctrine and influence.

Exemplars of poetic energy.

It is an odd combination of poets that Professor Woodberry has brought together as exemplifications of poetic energy in his volume on "The Inspiration of Poetry" (Macmillan). Three English—Marlowe, Gray, and Byron; one Portuguese—Camoens; one Italian—Tasso; and one Latin—Lucretius, each displays some phase of emotion. Marlowe's emotion was "an aspiration of all the faculties, the individual making out toward the infinite in all ways," since he was a true child of the Renaissance in its yearning for the impossible. Gray, who on the whole is treated rather apologetically, displayed the emotion of those who saw the new light of the romantic movement, for he discovered the romance of primitive literature and felt the love of wild and majestic scenery; there may not be much poetic madness in the "Elegy," but there is in "The Bard." Byron's passion burst forth in his practical enthusiasm for political liberty, so that he became for England the voice of the French Revolution; his poetic energy lay there much more than in his personal discovery of the romance of the Orient and of the sentiment of history in landscape. Camoens saw the world in the sixteenth century, when Portugal was penetrating every sea, and thus became the "poet of world-discovery." Tasso, who lived during the Catholic Reaction and does not therefore represent in Italy a time of pulsing passion, wrote a poem which is marked by emotion divorced from action, mere feeling. "In his poetry," says Professor Woodberry, "art is seen on the way to music"; and this being so, Tasso is not, we should say, a good illustration poetic energy marking an emotional upheaval of the race. To speak of him as "the forerunner and prophet of the age of music soon to dawn after him" is to confuse the functions of the poet and the musician. "Lucretius stood in the dawn of scientific reason," and he conceived of his subject in terms of poetry; he had a consuming passion for truth, and a heart pledged to the service of his race. To say with Professor Woodberry that of the above poets "each represented some mood of the world at a culminating point, and with intensity," exceeds our courage; but we can say that they display poetic energy with an intensity born of their genius and their time.

Memories and musings of a vagabond poet.

Poet, dreamer, mystic, seer of visions, philosopher, vagabond, and artist to his finger-tips, Mr. O'Dermid W. Lawler (if that be his real name) presents in autobiographical form a strange and engrossing record of things experienced and imagined during a lifetime outwardly obscure and even commonplace, but lived with an intensity and fashioned with an artistic touch that make it a thing curiously attractive if not wonderful to contemplate. "East London Visions" (Longmans) is the book's title, and the characters introduced and scenes depicted are of the humble sort, but all infused with life and reality by the narrator's magic skill. Although a sentence in the preface explains that "the significance of the story with its visions as here printed will . . . best be understood when it is considered as an Essay in Values, an attempt to show the supremacy of the Christian Religion, though not as commonly understood," nevertheless the tone of the book is by no means didactic or homiletic; the purpose is far from being tiresomely in evidence. The Celtic strain in the narrator's composition, derived from a father who is depicted as a character of extraordinary force and originality, accounts for much of the peculiar pathos and humor in the book. Let a fragmentary specimen of the author's style be here introduced. Recalling his childhood days he writes: "Boys then had advantages: there was no electric light. Candles and rushlights revealed immeasureable values in interiors, faces, forms, which the electric light kills. The candles had smouldering wicks. You could blow them out, and then blow them in again. The old nurse Grigsum frequently did it, in the intervals of her boisterous fairy stories." Further chapters from this same oddly interesting life are half promised. As a happy blend of fact and fiction, poetry and philosophy, romance and realism, the book possesses unusual attractions.

New volumes of Broughton's Recollections.

Lady Dorchester continues the memoirs of her father (Lord Broughton) in a third and fourth volume of his "Recollections of a Long Life" (the first two volumes of which were reviewed in THE DIAL of Sept. 16, 1909), bringing the work down from 1822 to 1834. In these years Lord Broughton's interests and activities had chiefly to do with home politics,

and especially with the series of events culminating in Roman Catholic emancipation (1829) and the Reform Bill of 1832. Together with affairs of church and state, social happenings and the doings and sayings of noted contemporaries claim much of his lordship's attention; and an appendix gives his account of "The Destruction of Lord Byron's Memoirs," and also a letter (now first published) from Count Pietro Gamba to Mrs. Leigh, containing full details of Byron's last illness and his death. As in the first two volumes, the Diary and the privately-printed "Recollections" are alternately drawn upon to make up the record. As Lord Broughton lived to the age of eighty-three (dying in 1869), and as the volumes now issued close with the year 1834, there still remains a goodly portion of reminiscent matter to publish, should there be a call for it. (Charles Scribner's Sons.)

BRIEFER MENTION.

To collect cosmogenetic myths of Indian tribes who have not advanced so far in civilization as to lose their memory of the folk tales of their race, is a fascinating pursuit of the scientist, to which Dr. Clinton Hart Merriam has yielded — with the result that we have, added to his innumerable books and papers on zoölogical and botanical subjects, "The Dawn of the World" (A. H. Clark Co.), a collection of "Myths and Weird Tales told by the Merwan Indians of California." The primary purpose of the book is to present these stories as a contribution to scientific ethnological and mythological knowledge and folklore. But a popular character is given to the tales; and the illustrations furnished by distinguished artists, some of them in color, make the presentation especially rich and interesting.

The new edition of "Who's Who in America" for 1910–1911, edited by Albert Nelson Marquis and published by Messrs. A. N. Marquis & Co., is now at hand. This edition may be said to mark the tenth anniversary of the founding of this invaluable publication, the first volume having been issued in 1899; and it is interesting to note that, starting with 870 pages, the work has grown until it now contains 2,648 pages, or nearly three times the original number. In his preface the editor states that the labor pertaining to the preparation of this edition for the press has been much greater than for that of any previous one, owing to the fact that practically every sketch has been rewritten since the 1908–9 issue. Much new material has been added, making in all a total of 17,546 sketches, of which 2,831 are entirely new.

It is not easy to see just what purpose is served by Mr. Milton Bronner's book on Maurice Hewlett (John W. Luce & Co.). A meagre biography, bald summaries of certain stories, and commonplace remarks on each published work, make up the volume. Mr. Hewlett's works are not so difficult of assimilation that they require to be done up in predigested tablets for the benefit of intellectual dyspeptics. Anyone who does not feel more comfortable after reading one of Mr. Hewlett's charming stories than after going through Mr. Bronner's book about them had better consult a specialist. Books on books are worth while only when they add to the reader's intelligent comprehension of the books criticised or drive him with enthusiasm to read and study them himself. The thin criticism and the fulsome praise of this volume have produced, it seems to us, exactly the opposite effect.

NOTES.

"The English Moral Plays," by Dr. Elbert N. S. Thompson, is a monograph published under the auspices of Yale University as an issue in the series of "Transactions of the Connecticut Academy of Arts and Sciences."

"Writings on American History," compiled for the year 1908 by Miss Grace Gardner Griffin, is the third annual volume in the important bibliographical series to which it belongs. It bears the imprint of the Macmillan Co.

A new volume in the "University Studies" issued from the institution at Urbana is provided by Dr. Louis John Paetow's study of "The Arts Course at Mediæval Universities, with Special Reference to Grammar and Rhetoric."

"An Explorer's Adventures in Tibet," by Mr. A. Henry Savage Landor, is a retelling for young readers of the story of the author's famous journey made in 1897. The book has many pictures, and is published by the Messrs. Harper.

Professor Walter Raleigh's introduction to the 1905 edition of Hakluyt (MacLehose) is now reprinted in a volume by itself under the title of "The English Voyages of the Sixteenth Century." It is a brilliant esssay, well deserving of this separate publication.

Richard Wagner's polemical essay on "Judaism in Music," both the original of 1850 and the supplement of 1869, is translated into English, with introduction and notes, by Mr. Edwin Evans, and the book is imported by Messrs. Charles Scribner's Sons.

The "Physical and Commercial Geography" which has resulted from the collaborative efforts of Professor Herbert E. Gregory, Albert G. Keller, and Avard L. Bishop, all three members of the Yale faculty, is a short volume of text (with a few illustrations) designed for the use of college students. Messrs. Ginn & Co. are the publishers.

An interesting little book published by Messrs. Ginn & Co. for the International School of Peace gives us a translation of "The Great Design of Henry IV." from Salby's memoirs, and Edward Everett Hale's essay on "The United States of Europe," written in 1871 for "Old and New." The volume is edited by Mr. Edwin D. Mead, who contributes a historical introduction.

Dr. Lewis Henry Haney's "Congressional History of Railways in the United States to 1850" was published two years ago as a doctoral thesis by the University of Wisconsin. The author has since continued the work to cover the period 1850–1887, and the second volume, even bulkier than the first, is now published by the University. The two sections together constitute a monograph of over six hundred pages.

In commemoration of the twenty-fifth anniversary of the "Harvard Monthly," it has been thought wise to illustrate the literary quality of that example of college journalism by publishing a volume of "Selected Poems" that first appeared when their authors were undergraduates. Thirty-six writers are represented, among

them the well-known names of Mr. George Santayana, Mr. Bliss Carman, Mr. Edwin Arlington Robinson, Mr. William Vaughn Moody, Mr. Philip Henry Savage, Mr. Joseph Trumbull Stickney, and others almost as familiar to the general reader. We doubt very much if any other of our universities could make such a showing as this.

Two briefly annotated and otherwise commendable book-lists have recently been issued by the Seattle Public Library, — one of them being "A List of Books for Teachers in the Seattle Public Library" (the books, not the teachers, are there to be found, we infer); the other, "A Brief Descriptive List of Books with Suggested Outline of Study" on the subject of the "Pacific Northwest." These lists were prepared by members of the library staff.

Dr. William J. Rolfe, a distinguished educator and Shakespearian scholar, died at Tisbury, Mass., July 7, at the age of eighty-three. He was born in Massachusetts, was educated at Amherst College, and spent the most of his life in his native State, mainly at Cambridge. He was a teacher in his earlier years, and was the first, it is said, to introduce the systematic teaching of English literature in the schools of this country — a work for which he deserves lasting commemoration. He edited, with critical notes, many editions of standard English works — among them an edition of Shakespeare in forty volumes, which are said to have had an enormous sale. The list of publications to his credit make an extensive catalogue. Dr. Rolfe wrote much on literary and critical topics, and was an always welcome contributor to THE DIAL.

LIST OF NEW BOOKS.

[*The following list, containing 54 titles, includes books received by* THE DIAL *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

An American Citizen: The Life of William Henry Baldwin, Jr. By John Graham Brooks. With portrait in photogravure. 12mo, 341 pages. Houghton Mifflin Co. $1.50 net.

Princess Helene von Racowitza: An Autobiography. Translated by Cecil Mar. With portrait in photogravure, large 8vo, 421 pages. Macmillan Co. $3.50 net.

Astir: A Publisher's Life-Story. By John Adams Thayer. 12mo, 302 pages. Small, Maynard & Co. $1.20 net.

HISTORY.

A History of English Versification. By Jacob Schipper, Ph.D. 8vo, 390 pages. Oxford University Press. $2.90 net.

Europe Since 1815. By Charles Downer Hazen. With maps, large 8vo, 830 pages. "American Historical Series." Macmillan Co. $3. net.

St. Nicotine of the Peace Pipe. By Edward Vincent Heward. Illustrated, 12mo, 297 pages. E. P. Dutton & Co. $1.50 net.

Sea-Power, and Other Studies. By Admiral Sir Cyprian Bridge, G.C.B. 12mo, 311 pages. London: Smith, Elder & Co.

History of the Great American Fortunes. By Gustavus Myers. Volume III., with portraits, 8vo, 413 pages, Chicago: Charles H. Kerr & Co. $1.50.

History of Reconstruction in Louisiana. By John Rose Ficklen. Large 8vo, 234 pages. "Johns Hopkins University Studies in Historical and Political Science." Baltimore: Johns Hopkins Press. Paper.

GENERAL LITERATURE.

Gathered Leaves from the Prose of Mary E. Coleridge. With memoir by Edith Sichel. With portrait in photogravure, large 8vo, 338 pages. E. P. Dutton & Co. $2. net.

Mark Twain's Speeches. With introduction by William Dean Howells. With portrait, 8vo, 433 pages. Harper & Brothers. $2. net.

Shelley's Prose in the Bodleian Manuscripts. Edited by A. H. Koszul. 16mo, 148 pages. "Oxford Library of Prose and Verse." Oxford University Press.

The Ways of Yale in the Consulship of Plancus. By Henry A. Beers. New and enlarged edition; illustrated, 16mo, 394 pages. Henry Holt & Co. $1.20 net.

NEW EDITIONS OF STANDARD LITERATURE.

Works of Walter Pater. First volume: The Renaissance: Marius the Epicurean. With frontispiece in photogravure, large 8vo. Macmillan Co. Per vol., $2. net.

Works of George Meredith, Memorial Edition. New volumes: The Egotist. Each illustrated in photogravure, etc., 8vo. Charles Scribner's Sons. (Sold only in sets by subscription.)

Works of Anatole France. Edited by Frederic Chapman. New volume: The Elm-Tree on the Mall, translated by M. P. Willcock. Large 8vo, 237 pages. John Lane Co. $2.

DRAMA AND VERSE.

The Knights of Aristophanes. Edited and translated, with introduction, by Benjamin Bickley Rogers, M.A. Large 8vo, 246 pages. Macmillan Co. $3.50 net.

English Poems. Edited, with notes, by Walter C. Bronson. 8vo, 424 pages. University of Chicago Press. $1.50 net.

Original Poems, Ballads, and Tales in Verse for Reading and Reciting. With frontispiece in photogravure, 8vo, 260 pages. London: Stanley Paul & Co.

FICTION.

Erewhon; or, Over the Range. By Samuel Butler. New edition; 12mo, 233 pages. E. P. Dutton & Co. $1.25 net.

Erewhon Revisited Twenty Years Later. By Samuel Butler. 12mo, 337 pages. E. P. Dutton & Co. $1.25 net.

Vera of the Strong Heart, By Marion Mole. 12mo, 309 pages. G. P. Putnam Sons. $1.25 net.

The Rust of Rome. By Warwick Deeping. With frontispiece in color, 12mo, 400 pages. Cassell & Co. $1.20 net.

Elizabeth Daveney. By Claire de Pratz. 12mo, 335 pages. Mitchell Kennerly. $1.50.

When Love Calls Men to Arms. By Stephen Chalmers. Illustrated in color, etc., 12mo, 352 pages. Small, Maynard & Co. $1.50.

The Way Up. By M. P. Willcocks. 12mo, 406 pages. John Lane Co. $1.50.

Fanny Lambert. By Henry de Vere Stacpoole. 12mo, 312 pages. R. F. Fenno & Co. $1.50.

Holborn Hill. By Christian Tearle, 12mo, 352 pages. Edward J. Clode. $1. net.

The Soul of a Serf: A Romance of Love and Valor among the Angles and Saxons. By J. Breckenridge Ellis. Illustrated in color, etc., 8vo, 327 pages. Laird & Lee. $1.50.

Engaged Girl Sketches. By Emily Calvin Blake. With frontispiece, 12mo, 156 pages. Forbes & Co. $1.

Why Doctor Dobson Became a Quack, and Other Stories. By P. J. Noyes. 12mo, 280 pages. Cochrane Publishing Co.

TRAVEL AND DESCRIPTION.

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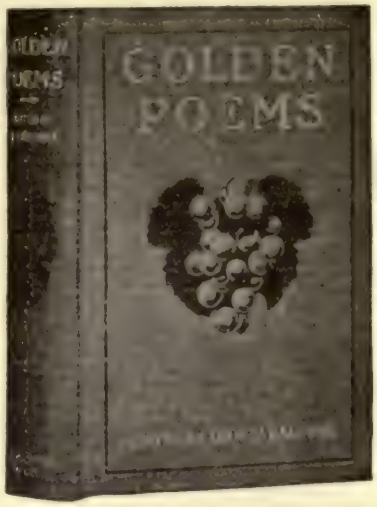

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The line would begin away back with Asgard, the home of the gods, whose building calls the curse upon them; and with Walhalla, where the Valkyrie maidens bring the slain warriors to revive and quaff their mead in endless feast. Then there is Brunhyld's home, and the Hall of Etzel where occurs the most prodigious slaughter in fiction. And there is Conor's palace at Emania, whither Déirdre comes to die. But these are mythological and heroic habitations; and it is not until we come to Chaucer that we get down to the earth, and have houses with chimneys and fireplaces, abodes where it snows of meat and drink. Spenser is of the South, or of some No Man's Land. His house is out of doors; he has a passion for gardens and "salvage wilds"; it is only now and then that he dashes in a vignette of some hut or hermitage or hall, "seated in hearing of a hundred streams," where real people would want to dwell.

In the printed drama, the architectural interest is of course skeletonized. Such scenic directions as "a room in a palace" or "before the altar in a church" are bare bones from which one can extract little nutriment. Yet by hints and indirections, by the issue of the actions, the Castle of Macbeth looms sombre and gigantic, the most tremendous projection of its kind. And the Palace at Elsinore, seen at first with glimmering lights through the darkness, denoted by the salvo of cannon which hails the revelry of the King, fills the imagination. The Tower of London broods over and dominates a succession of Shakespeare's historical dramas. The late Richard Mansfield felt this so keenly that in his production of "Richard III." he opened with a silent scene which merely showed the huge mass of the fortress where so much of the interest of the play centres. In Belmont, Shakespeare is Italian, but he gives the place a touch of home enchantment which probably no Italian poet could have equalled. And he contrives also to make the cave in "Cymbeline," Miranda's home in "The Tempest," and Duke Theseus's palace, instinct with the same charm.

The pseudo classical eighteenth century was a homeless one, at least in literature. Nobody seemed to be impressed with the poetry of houses; sermons in stone did not sink into the mind of that light, frivolous, social age. The influence of buildings is a romantic power, and only when the Romantic revival hove in sight did it come into its own. The "Mysteries of Udolpho" is really an epoch-making work in this respect. Here again was the subtle domination or alliance of architecture and action. Cowper, in "The Task," sang the home, its snugness and comfort; and Burns rescued the humble cottage for poetry. From the despised, rejected Defoe, we get what is almost the most notable instance of the significance of home-building. The fascination of "Robinson Crusoe," I think, arises from the fact that it shows the whole genesis and growth of man's necessary shelter. We see the human animal putting this together, bit by bit, furnishing it with needed implements, foraying forth from it in search of food. There is nothing in the work but the absolutely elemental facts of existence.

Sir Walter Scott gathered all the Romantic threads into his single hand, and the architectural background thrusts forward prodigiously in his pages. From Roslyn Castle, Fair Melrose, the Hall of the Last Minstrel, to Baron Bradwardine's house, and Ravenswood and Kenilworth and Woodstock, he has a long succession of houses whose façades or interiors echo and complete the human action.

But it was reserved for later Romance writers to carry the architectural theme to its limit. Victor Hugo deliberately made Notre Dame the central personage, the protagonist of his novel. Hawthorne, in "The House of the Seven Gables," essayed the same theme on a lesser scale. Balzac and Dickens are almost more the historians of houses than of humanity. In the Alkahest of the former, the house and its furniture are as much alive as the people. And Dickens seems to have tried to body forth all the picturesqueness and gloom of London, all the quaintness and charm of English villages.

There attaches to houses and buildings where men abide, first the property feeling, the feeling which each individual has that such an abode is his seat and throne, "a poor thing" perhaps, but their own. Then there is the sense of seclusion, of privacy, of a circumscribed world. Catullus, always curiously modern and romantic, has an exquisite touch, where, after wander-

ing over many seas, among many people, he returns to his peninsula abode at Sirmio and stretches his limbs upon his own couch and feels the luxury of home.

This little universe of the house has its central sun in the fireplace. The hearth has always been a superstition with the Aryan race. We are all fire-worshippers. A good part of the Vedas is devoted to the ritual of the hearth-fire. The home too is, or was until recently, the peculiar province of woman. It might be discourteous to call her the moon which revolves around the sacred hearth, and perhaps in summer when the fires are out, or in steam-heated apartments, she must herself be all the warmth and light. Men, with their glowing cigars or puffing pipes, are the stars and clouds of this little world. The idea of food, too, attaches to the house. We can, of course, eat out-of-doors; but eating as a fine art suggests a house with the accompaniments and conveniences that pertain thereto. What a frame is to a picture the walls and windows of a room are to such a festal site. Perhaps such restriction concentrates and intensifies nearly all human actions, which is one reason why modern writers show such a preference for interiors.

It is hardly an over-fanciful idea that the walls of buildings may absorb, and give out again in influence, the actions, dramas, sorrows or felicities which may have occurred within them. Ghosts certainly belong almost exclusively to houses, or have but a tethered pasturage outside. In Bulwer's extraordinary story of "The House and the Brain" we get the conception of a whole building plastic and pliant as it were to the evil will of a long-dead occupant. Secret passages, disused and mouldering chambers, dungeons, treasure closets, ruins, have all proved valuable assets in literature. In the latter part of the eighteenth century there was a great run on ruins, but they have rather gone out of fashion despite this picturesqueness and imaginative associations. Of course the other side of architecture — its beauty, grandeur, charm, and convenience — have all been exploited in poetry and fiction. The stately homes of England, in Mrs. Hemans' phrase, live in a thousand word-pictures. We have them all on our imaginary visiting-list: Darcy's fine mansion, which turned Elizabeth Bennet to marry him; Esmond's Castlewood, Peacock's Headlong Hall or Crochet Castle, Shirley's house, Wuthering Heights, and many more whose precincts have been our haunts of pleasure or of wonder.

The Inn is the house raised to the n*th* power. It offers the unexpected and the piquant, — comfort without care, company without responsibility, variety without dulness. Meals simply happen; they come at the clapping of our hands. And adventures occur without the trouble of seeking them. As a consequence literature is crowded with inns; its pages reek with the savory smoke of their chimneys, glow with the rich light of their fires, echo with the clatter of their dishes, the voices and laughter of their guests. All inns in literature have some merit, even the scurvy Spanish inn of Don Quixote. But French and English inns are best. Those of Chicot and Dom Modiste, of D'Artagnan and his friends, of Scott and Dickens, are delightful enough to draw back translated spirits from heaven. The greatest of all in the whole range of fiction is the Boar's Head Tavern, Eastcheap, whether Shakespeare or Goldsmith invites us over its threshold. There is a passage in one of Hazlitt's essays which seems to me to express the inn feeling at its perfection. After a long summer-day's walk, he has arrived at a country inn and ensconced himself in the cosy coffee-room looking out on an old garden. The supper, though simple, is good, and he has a volume of Congreve in his pocket, upon whose glittering prose he regales himself by way of dessert. Never, he says, did he feel the charm of literature and of life to a greater degree.

It would be invidious to say nothing of the lodgings and chambers where so many good fellows, poets, artists, soldiers, men of leisure, the gay rattling advance-guard of each generation, have made their first stand in the fight for place and fortune. The roll-call of such lodgers of literature would be longer than the catalogue of the Ships; but Tom Jones, Thaddeus of Warsaw, Nigel Olifaunt, Warrington, Pendennis, Mr. Pickwick (young at least in spirit), Marius and Our Boys, rise to mind. And the prisons or sponging-houses where so many of these heroes temporarily bring up ought not to be neglected. Nor should the cloister cells of colleges, where they have their larvæ state before they spread their splendid butterfly wings, go without mention.

We are not altogether lacking in antiquity in America, but as a rule we are so furious in rebuilding that we do not let our houses acquire the mellow crust of age, the traditions, memories, ghosts, which would make them serviceable to literature. And we march over so vast an estate that our architecture is more puzzling than pic-

turesque. One difficulty with our architecture is the varying climate with which we are endowed; a building which is suitable for our winter is ridiculous in our summer, and the reverse. But we are gradually emerging from architectural chaos, and doubtless literature will follow on and decorate our homes "with the wreathed trellis of a working brain."

CASUAL COMMENT.

THE POET-DREAM OF A WORLD-REPUBLIC — of a warless and strifeless time presaged in Tennyson's lines from "Locksley Hall," when

"The war-drums throb no longer, and the battle-flags are furl'd
In the Parliament of Man, the Federation of the World;
There the common-sense of most shall hold a fretful realm in awe,
And the kindly earth shall slumber, lapp'd in universal Law,"—

this poet-dream finds a peculiar echo in some words of Björnson, uttered twenty years ago in a conversation lately reported by Mr. James W. M. Hall of Cambridge: "One of these days, I think Scandinavia and the United States will be one Grand Republic, and possibly England, too." And now it appears that no less a dignitary than the King of Italy is reported to have made, in a recent interview with Mr. Maxim Gorky, the following profession of republicanism: "If the people want a monarch, let them have one. If they want a republic, well, let them have it. But what I want is the United States of the World. There should be one President of the World, to be elected once every five years." Perhaps some might think the term proposed too petty for a scheme so grand, and that the Mexican method of having a President for life affords a more likely model; yet this is a detail to be adjusted later. The main thing now is to find the Man, the Great One who is to serve as President of this World Republic. There is not long to wait: voices innumerable are eager to shout his name over the roofs of the world,— but let royalty here have precedence. All eyes in this great world-convention are fixed on the Italian King, as he points impressively to "the most commanding personality of his generation . . . Theodore Roosevelt." Ah! — of course — it was inevitable; "the greatest man in the world," as a prominent Englishman (Sir Joseph Dimsdale) is reported to have called him in a public address, should certainly be at the head of the World Republic. Holland, the home of so many of Mr. Roosevelt's progenitors, is all ready for him. "If the Dutch people could vote," declares a returned traveller, "Roosevelt could be elected ruler of Holland." In his own land, the endorsements are of course too many and too vociferous to quote; but we will give one, from Dr. Rockwell D. Hunt of California, which touches our fancy by its eloquence and sincerity: "Theodore Roosevelt is the greatest of living men, the 'most startling character since Napoleon.' . . . The conditions are perfect; the hero of San Juan and the Peace of Portsmouth, in the midst of his matchless powers, is henceforth called to serve humanity by accepting the post never before proffered to mortal man — President of the United States of the World." What more is there to say? By all means, let us have the U. S. W., with Roosevelt as ruler, —

Till the ironclads are scuttled, and insurgents' flags are furl'd
In the Parliament of Man, the Great Republic of the World;
There the sight of the Big Stick shall hold the fretful realms in awe,
While the great World Boanerges smites the universal jaw.

* * *

LIBRARY DEVELOPMENT FROM YEAR TO YEAR cannot now be expected to show any startling leaps and bounds of progress. The library, like the school, the university, the hospital, or the public park, has long ago passed its experimental stage, and now settles down to long centuries (as we hope) of usefulness and honor. The late annual gathering of librarians at Mackinac Island was well attended, and was undoubtedly stimulating to all present; but no epoch-making acts or decisions, no world-awakening speeches, no debates or momentous issues, made it of preëminent importance in the series of annual conventions, now thirty-two in number, that have helped to establish the dignity and weight of the American Library Association as a national institution. We have learned, in the course of the customary addresses and discussions, that the paper on which our daily news is printed is of so perishable a nature that in half a century those journals that are now being bound for preservation will be crumbling to dust — not the greatest imaginable loss to literature, yet one that might be prevented if newspaper publishers were actuated more largely by altruistic motives. Dr. E. C. Richardson of the Princeton University Library was appointed a delegate to the International Conference of Librarians at Brussels in August, and other delegates will be selected to accompany him. At the election of officers for the coming year Mr. J. I. Wyer, Jr., Director of the New York State Library School at Albany, was chosen President, an honor to which his intelligent activity in library affairs entitles him.

* * *

THE FLUENCY OF MR. CHESTERTON'S PEN, which has long astonished the world and alarmed the wise ones among his well-wishers, is daily becoming more astonishing and more alarming. His latest book, "What's Wrong with the World," which we may be pardoned for feeling reasonably sure will not have any appreciable effect toward righting it, is to be followed by a work on William Blake, a life of Hood for the "English Men of Letters" series, and a fantastic novel of the same character, we infer, as "The Man Who was Thursday." Truly, this bright young man is making a fine harvest of royalties

while the sun of popular favor shines on him. But the writing of four books a season, or even one book a month, loses something of its amazing quality when one considers how much of this facile output is merely a variation on a few ever-recurring refrains, whose hypnotizing note will be recognized in the following from the above-mentioned latest book: "How can it be a large career to tell other people's children about the rule of three, and a small career to tell one's own children about the universe? How can it be broad to be the same thing to everyone, and narrow to be everything to someone?" As a maker of pert paradoxes, Mr. Chesterton has a facility that comes from practice; but we think others could turn them out almost as well at a pinch. For example,—What difference does it make whether the world seems upside-down to three-quarters of the human race, or three-quarters of the human race take an upside-down view of the world? With what reason do we complain that there are only three hundred and sixty-five and a quarter days in the year, and sigh with impatience for the coming of the millennium? And, finally,—Why should people relish the warmed-over platitudes of Mr. Chesterton, and yawn over the aphorisms of Martin Tupper?

. . .

THE RECREATIONS OF LIBRARIANS ought to lie as much as possible outside the world of books and catalogues and dating-stamps and charging systems, and all the rest of the paraphernalia of their profession. It is pleasant to note the round-table discussion, conducted by Librarian Ranck of Grand Rapids at the late annual A. L. A. Conference at Mackinac Island, on the subject of desirable recreations for those of his calling. Various sorts of sport and exercise were wittily treated, and in so appreciative a manner as to prove that the librarian, however learned and dignified, is yet a human being. Not that we do not still have with us the old-school guardian of books who asks for no amusement more wildly exciting than is furnished in the pages of a trade catalogue or a bibliography. In fact, we have in mind one of this sedate and book-learned school of librarians who finds in the daily round, the common task, all he needs or asks for. But all work and no play makes the librarian a dull pedant, and modern library methods and ideals call for workers of a different sort.

. . .

THE UNRECOGNIZED DISCOVERER OF THE TEMPLE LIBRARY AT NIPPUR, Dr. John Henry Haynes, who recently died broken-hearted and worn out by the long and acrimonious dispute (in which he took no public part) over the famous find, addressed a few words of modest self-justification, before his death, to his friends in western Massachusetts, through the columns of a North Adams journal. He says, among other details concerning the work of the expedition under his charge: "The collection here referred to as the 'Temple Library' was discovered after a long-continued, earnest and painstaking search for tablets, when suddenly, and much to my surprise, I came upon the 'library,' which was found at a depth of eighteen feet in about one-half dozen rooms. That the complete collection was secured is clearly proved by the fact that the exploration of the surrounding rooms and buildings revealed no further trace of tablets or any kind of inscription. . . . The best years of my life have been freely and fully given to the prosecution of the work, as a sacred mission and trust. No personal interests have been allowed to conflict with its duties or detract from its results. I have no apology to offer to anyone for facts herein given to the public, and only regret the necessity for correcting misapprehensions of facts in a work dearer than all else in my life." This death-bed utterance should prove convincing and final. Personal acquaintance with Dr. Haynes moves us to present his case and to hope that the honors withheld in life will now be accorded him after his lamented death.

. . .

THE LURE AWAY FROM THE LIBRARY, which has caused so notable and universal a decline in circulation statistics, and to some extent in library attendance, is made the subject of a little symposium conducted by that alert and interesting monthly, "Public Libraries." "Good times" and the moving-picture show are almost unanimously held to be among the chief causes of the decrease in the demand for books. One correspondent, who fails to see why the decline should be so marked in the juvenile department of libraries, is answered that "good times" mean more nickels for the children to spend at the peep-show, and hence fewer hours to devote to reading. Another writer asserts that the automobile is responsible for this slighting of the library; and it is not hard to admit that the man who, with begoggled eyes, unsightly, tight-fitting cap, high-buttoned dust-coat, and with tense expression on his face, nervous dread in his attitude, and wearing that unmistakable automobilious look in his countenance, goes racing and honking through nature's garden, is hardly in a condition, mentally or physically, to find comfort or enjoyment in books.

. . .

THE FREE DISTRIBUTION OF UNSPOKEN SPEECHES, or of speeches spoken before empty chairs, by our national law-makers, has reached such a magnitude that it forms no inconsiderable factor in our annual post-office deficit, of which we hear so much. So freely is the franking privilege used that — as is estimated by a post-office official — enough dead-head mail has gone out of Washington since the first of January to fill a freight-train that would need five engines to haul it. One recent order, on the government printing-house and on the postal service, provided for the distribution of eight hundred thousand copies of a windy oration delivered by a Western senator, and as many more are still to go forth, it is said, to various parts of the country. This national encouragement of an all but universal

human weakness, the *cacoethes loquendi*, is of course the height of extravant folly. No one profits by it, least of all the senator or representative thus enamored of his own verbosity. Votes will not be captured nor political converts made by this frenzied use of the franking privilege.

COMMUNICATIONS.

PERFECTION IN PROSE STYLE.—A MODERN ENGLISH INSTANCE.

(To the Editor of THE DIAL.)

Your remarks in THE DIAL for July 16, concerning the scrupulous literary workmanship of Gustave Flaubert and the late Jules Renard, can hardly fail to remind us of the similar quality in the work of our English Walter Pater — that *parfait prosateur*, as Bourget once pronounced him.

Prolonged communion with his own soul in his *tour d'ivoire* evolved for him a unique philosophical creed of intense living. His own splendid words best express this attitude of his toward the serious aspects of life:

"Every moment some form grows perfect in hand or face; some tone on the hills or the sea is choicer than the rest; some mood of passion or insight or intellectual excitement is irresistibly real and attractive for us,—for that moment only. . . . A counted number of pulses only is given to us of a variegated, dramatic life. How may we see in them all that is to be seen in them by the finest senses? How shall we pass most swiftly from point to point, and be present always at the focus where the greatest number of vital forces unite in their purest energy? To burn always with this hard, gemlike flame, to maintain this ecstasy, is success in life."

The New Cyrenaicism of this modern Aristippus, the hedonism of the ancient Epicurean communicated to the spirit of this modern pagan, afforded a practical guide to the proper conduct of the intellectual life and made especially mandatory a certain definite attitude toward the products of the *beaux arts*. To be constantly immersed in the crystal stream of pleasurable sensation, one must not squander his time or energy in attempting to fathom turbid waters. The most masterful creations only must serve to appease our æsthetic appetites — those which express the very thought and spirit of the author. "The essence of all artistic beauty," writes Pater in one of his lectures, "is expression, . . . the line, the color, the word, following obediently and with minute scruple the conscious motions of a convinced, intelligible soul." To the intellectual anarchy of his time he believed this principle a stranger. He accordingly advised writers to take more pains and write English as a learned language. His own tiresome and torturous labor with the pen proved how punctilious he was — a veritable priest preserving the fountain of English speech pure and undefiled.

His own words, put in the thought of his one notable creation, Marius the Epicurean, best exemplify his artistic restraint in the use of superflous words:

"He would make of it [the native speech] a serious study, weighing the precise power of every phrase and word, as though it were precious metal, disentangling the later associations and going back to the original and native sense of each — restoring to full significance all its wealth of latent figurative expression." . . . "From the very beginning of professional literature, the 'labour of the file' — a labour in the case of Plato, for instance, or Virgil, like that of the oldest of goldsmiths as described by Apuleius, enriching the work by far more than the weight of precious metal it removed — has always had its function."

This whole matter is aptly summed up in the essay on Style:

"For in truth all art does but consist in the removal of surplusage, from the last finish of the gem-engraver blowing away the last particle of invisible dust, back to the earliest divination of the finished work to be, lying somewhere, according to Michelangelo's fancy, in the rough-hewn block of stone."

The "Conclusion" to "The Renaissance" best illustrates how Pater himself laboriously wielded the file. It contains in brief outline the summary of his philosophical and artistic creed, every word pregnant with purposeful meaning. I cannot forbear quoting a few lines.

"While all melts under our feet, we may well catch at any exquisite passion, or any contribution to knowledge that seems by a lifted horizon to set the spirit free for a moment, or any stirring of the senses, strange dyes, strange colours, and curious odors, or work of the artist's hands, or the face of one's friend. Not to discriminate every moment some passionate attitude in those about us, and in the brilliancy of their gifts some tragic dividing of forces on their ways, is, on this short day of frost and sun, to sleep before evening."

On this short day of frost and sun, to sleep before evening. How much is conveyed in these few words! — how poignant the sense they give us of the brevity of human life! And what penetrating precision they show in the handling of the tools of English speech!

HERMAN B. TANNER.

Brooklyn, N. Y., July 19, 1910.

COLLEGES AND THE CARNEGIE FOUNDATION.

(To the Editor of THE DIAL.)

Recently, at the meeting of the National Teachers' Association in Boston, there was a somewhat sharp attack on the Carnegie Foundation, one much distressed high-school teacher complaining because the Foundation is compelling colleges to live up to some reasonable standards of entrance requirements,— in brief, because it is insisting that some things are worth counting toward a college degree and some other things are not. It is contended by the critics of the Foundation that the preparation for college which it demands of secondary schools is not a preparation for life; that college education itself is not such a preparation. The fact of the matter is,— and we ought to face it squarely,— that preparation for life, as it is lived by some people, is not entitled to any academic recognition whatever.

Educationally, here in America, we have been facing the problem of granting academic distinction to people whose sole title to such honors has been that, figuratively, they have learned how to dig post-holes carefully. It is the business of the college to say clearly and without any truckling that its distinctions are to be bestowed upon those who have done a particular kind of work and have done it with a certain degree of thoroughness; and upon them only. It must always have, as one of its chief aims, that of establishing a proper sense of values; declaring that some things are more worth while than others; that a scholar and a gentleman is a little finer product of our educational machinery than a clown, however efficient the clown may be in doing his part of the world's work; and that its rewards and recognitions are for intellectual effort of a certain high type, and for that alone. The high-school teacher referred to

complains that the Carnegie Foundation is a monopoly. In a certain sense that is true, but it has the justification of being a legitimate and proper monopoly. It is a monopoly instituted in defense of those who hold certain badges of accomplishment, and are not willing to have them cheapened through being offered as the reward of another and quite different sort of achievement. The protest by this teacher that these badges cannot be secured by him for his pupils on his conditions,—that is, by doing a kind of work that he calls practical, instead of that kind that should introduce them to the intellectual life of the world,—is at least amusing. It is a plea for equality of standing in spite of inequality of condition; a plea that we shall have to ignore, if college degrees are to mean anything or be things sought after by ambitious young men and women.

Doubtless in a democracy the difficulty of maintaining what in a sense is class distinction is peculiarly serious. It is one of the dangers of political equality that it makes it less easy to preserve the finer ideals of the better classes against the clamors of the mob. That is in part the business of the colleges and universities; and in a democracy the problem is complicated by the circumstance that some of the official conservers of ideals in educational institutions have never come into possession of those ideals themselves in any deep sense, because those who are not to the manner born cannot acquire them in the class-room, and yet for the patient and the industrious some class-rooms at least are the road to educational preferment. Again, the very expansion of our educational system which is one of the splendid achievements of our American democracy has brought about instruction in a vast variety of subjects, acquaintance with which is not the mark of any acquirements entitled to any honor or reward beyond that for which they have been in the first instance pursued — material success in life. The teachers of these subjects, however, do not wish to be counted among the outer barbarians, and they are aggressive and powerful by reason of their numbers. They campaign for their cause unceasingly; but the distinction between working with the brain and working with the hands, between spending even mental energy upon big problems and upon little problems, is a distinction vital in things themselves, and no amount of propagandism will ever change it.

"That is what we want," said the teacher to whom reference has been made, speaking of his demand for recognition of everything that the high school may see fit to offer as preparation for college. "Don't fool yourselves, — there's a lot yet to be done." He fools himself seriously if he imagines that the educational world is ever going to count skill in digging post-holes, however studiously acquired, equal to skill in unravelling or attacking some of the great human problems. Some people must forever be satisfied with a training for life that does not merit academic distinction, and they must leave such academic distinction to those who really deserve it by reason of their devotion to other problems of another and a higher kind of life. Perhaps it is a pity that we cannot all be so distinguished; but when we are, a great many of us will not care for distinction, and the world will settle into a dead level of mediocrity. Then we will be universally content to go to our several human destinies through reform-schools with industrial educational attachments, or other like institutions, without feeling that there is anything to differentiate us sharply from university graduates. That will make earth a paradise for some sections of society against whose undue activities the Carnegie Foundation and some other agencies bid fair to preserve us for awhile. No doubt we shall do well to increase the efficiency of all classes of people through education, to provide means for that more and more, to train the artisan steadily to greater effectiveness in his work; but we must all the more certainly provide safeguards against the presumptions of those who would break down real distinctions and put the stamp of gold and silver upon brass and lead.

LEWIS WORTHINGTON SMITH.

Drake University, Des Moines, Iowa, July 20, 1910.

THE QUESTION OF "IMMORAL DRAMA."

(To the Editor of THE DIAL.)

In a recent number of THE DIAL, a correspondent writing to commend a review of Mr. Clayton Hamilton's book on "The Theory of the Theatre" protests when he comes upon the quoted statement, "There is no such thing, *per se*, as an immoral subject for a play: in the treatment of the subject, and only in the treatment, lies the basis for ethical judgment of the piece."

It seems to me that the attempt to controvert the truth contained in this passage is of little value in considering the faults of the modern drama. Discussions of what plays or what novels ought to be produced or read can only add to the confusion in which the subject is involved, unless a vital distinction is kept clearly in mind — the distinction between the ethical and the æsthetic. Many a fruitless contention as to whether a thing is immoral or not resolves itself into a question of whether it offends the æsthetic sense. There are many things, not necessarily immoral, that refined people do not care to see or to talk much about; they are offensive to good taste, and hence not to be desired.

Those who uphold offensive plays because of "the lesson they teach" are only ridiculous ; and the claim of pious motives on the part of managers who produce such dramas is obviously absurd. It seems no less absurd to insist that because a play's motive is offensive to taste, its subject-matter is immoral. If the spectator dislikes the theme of "Camille," for instance, let him say frankly that he is out of sympathy with such subjects for stage presentation,— not that the story of "Camille" is an immoral one. So long as a play tells the truth about the characters it deals with and the phase of life it portrays, it is not necessarily immoral. But if it outrages our sense of the æsthetic, or of plain decency, we may very properly condemn it on this score. To quote further from Mr. Hamilton:

> "Critics who condemn 'Ghosts' because of its subject-matter might as well condemn 'Othello' because the hero kills his wife — what a suggestion, look you, to carry into our homes! 'Macbeth' is not immoral, though it makes night hideous with murder. The greatest of all Greek dramas, 'Œdipus King,' is in itself sufficient proof that morality is a thing apart from subject-matter. The only way in which a play may be immoral is for it to cloud, in the spectator, the consciousness of those invariable laws of life which say to men 'Thou shalt' or 'Thou shalt not.'"

It would aid much to clear the discussion about "the immorality of present-day drama" to keep these points in view, and to distinguish clearly between that which offends our sense of delicacy and that which presents a false or vicious conception of life.

M. C. A.

Chicago, July 23, 1910.

The New Books.

The Memoirs of a Pushful Barrister.*

To take to the law in middle life after tasting, if only in an amateur and *dilettante* fashion, the delights of the muses, is less common than to abandon the bar for the pursuit of art or literature. Mr. Thomas Edward Crispe, who has just given to the world his diverting "Reminiscences of a K. C.," did not take up the study of his ultimate profession until his thirty-eighth year, having until then been a lecturer, an actor of rather more than amateur pretensions, and the follower of a calling which he thus briefly describes in his opening chapter:

"On leaving school I was articled to a quasi profession, to complete my training, and eventually become what is called a scientific witness, and of my experiences before Committees of both Houses of Parliament, for and against Railway companies, School and local boards, drainage and other schemes, I shall have a word to say."

Called to the Bar in 1874, when he was forty-one years old, he made as a pleader so good use of his previously cultivated oratorical and histrionic powers that success was not long in coming to him in his new profession. In fact, he seems always to have had a happy knack of succeeding in whatever he undertook, and this facility marks the agreeable volume of miscellaneous recollections that now adds the honors of authorship to his other achievements. By no means to lawyers exclusively, but to all readers disposed to while away a summer's day with an anecdotal narrative of personal experience among men and women of more or less character and note — all frankly stated and frequently spiced with more than a pinch of self-complacency — Mr. Crispe's short and not seldom vivacious chapters will strongly appeal.

The loss of his father before his birth may have helped to develop early a not unpleasing self-assurance that carried the young man triumphantly through many an ordeal, from a lecture delivered at twenty-two before a critical London audience to his latest professional successes as King's Counsel. In this connection let us quote his advice to the law student who wishes to succeed as a pleader of causes.

"Let any young man who is training for the Bar remember, that if when he joins it he hides his candle under a bushel, no one will see the light. There is a difference between being opinionated and entertaining a good opinion of yourself; the latter is a tonic for success, but if you take too much of the medicine — buy a coffin. A wholesome belief in your own ability can do no harm — a little modest assurance, and do not fail to express it. The man who dubs you egotist, windbag, and froth-blower, in all probability has no 'ego' of his own — not even an air retainer for intellectual bubbles. You must believe in yourself; if you do not, no one will believe in you."

If now the reader has not a pretty good mental picture of the pushful barrister whose diverting reminiscences we are considering, let him go to the book itself and fill in the details of the portrait. Possibly a few more extracts here will be an immediate aid. In an early chapter the author says, *à propos* of a stage kiss and embrace which he as "Citizen Sangfroid" had to give to "Pauline" in the play of "Delicate Ground," — "I do not arrogate much to myself, but I can say I have always tried to do what I have had to do, thoroughly." This quality of whole-heartedness in his undertakings, including the writing of his "Reminiscences," is not the least of his engaging attributes. In the relation of certain youthful experiences in London occurs this characteristic passage:

"Once launched, I was soon sailing on my own account; but my life was not one of dissipation, rather of inquiry. I was acquisitive and wanted to see everything, and if I sometimes saw something which was not good for me, it did me no harm. I had seen it, and there was an end of it."

The record of Mr. Crispe's intercourse with stage folk in the years when he trod the boards contains many amusing and informing glimpses of theatrical celebrities, and occasionally a rapid pen-portrait of some literary or artistic character. A personal experience of his in engaging Thackeray to give his lectures on "The Four Georges" discovers in the great novelist sundry very human but not exactly admirable traits, including a robust appetite for flattery, hypersensitiveness to criticism, and a disposition to drive a hard bargain in pecuniary matters. But perhaps he is made all the more real to us by being represented as so undeniably human. A passing reference to Joseph Jefferson represents him as far more the one-part actor than he really was.

"At the Adelphi I saw Jefferson in *Rip van Winkle*, which had an enormous London success. Much later on, playgoers had the opportunity of seeing Mr. Tree as 'Rip' — an excellent and conscientious performance, but lacking the naturalness which so distinguished Jefferson, who was condemned to play the part for life, like Sothern, who became the martyr of 'Lord Dundreary' in the humorous *rôle* of that very eccentric nobleman."

The following in regard to the incomparable Fanny Kemble, whom Mr. Crispe had engaged

* Reminiscences of a K. C. By Thomas Edward Crispe, of the Middle Temple. With two portraits. Boston: Little, Brown, & Co.

for a course of Shakespeare readings at a literary club to which he belonged, is worth quoting.

"She was also a great success. I found her a charming woman, but much as her relative, Charles Santley, has recently described her. An air of repellent dignity seemed to dominate her, and she made one recognize that she was a person of importance. Her presence was quite Siddonian. We old stagers, perhaps, underrate the merits of the actors and actresses of to-day and make unfavorable comparison with those of the past, but my belief is that very few, if any, of the ladies now on the stage could match her. As readings, her 'Julius Cæsar' and 'Coriolanus' were superb."

To illustrate the author's versatility as an actor, we find him appearing, on the regular or the amateur stage, in parts as various as Claude Melnotte in "The Lady of Lyons," Dr. Pangloss in "The Heir at Law," Cox in "Box and Cox," Goldfinch in "The Road to Ruin," Bottom in "A Midsummer Night's Dream," the First Witch in "Macbeth," Captain Absolute in "The Rivals," John Mildmay in "Still Water Runs Deep," "Sir Edward Mortimer in "The Iron Chest," Maurice Warner in "Camilla's Husband," and many other *rôles* familiar to Victorian play-goers.

In a chapter headed "A Few Remarkable Men" there are gathered some recollections of Archibald Forbes, Edmund Yates, Frederick Villiers, and others. This concerning Kinglake is interesting:

"To the war correspondents whom I have met, I add Kinglake, the great historian of the Crimean War. I only knew him a few years before his death. He was a most courtly man — with that old knightly manner which has gone out of fashion, full of graceful gallantry even in trivial matters. I recollect when my two daughters were quite little girls, their going to a children's party, on which occasion he sent them two lovely bouquets, which made them very proud: a mere triviality, but worthy of the kind heart of the author of *Eothen*."

The author's professional experience of judges on the bench seems to have been a wide one, and the carefulness of his study of these dignitaries, with reference to the shaping of his pleas and arguments before them, entitles him to a repectful hearing in his retrospective descriptions of their various pecularities. "Study your judge," was always his maxim, he tells us; "humour his weakness — judges have some — and never skate up to dangerous water. In such way, you may manage the judge whom other counsel have found unmanageable. Whenever you find your judge will do your work for you, let him do it; he will do it much better than you can." Among the eminent occupants of the judicial bench whom the author presents to our view are Chief Justices Cockburn and Coleridge, Lord Russell of Killowen, Justice Lush, Sir George Jessel, Baron Huddleston, Justice Gainsford Bruce, Lord Brampton, and many others of note. Lord Russell he speaks of as

"A figure which stood out pre-eminent among the legal men of the Victorian period, whether as Lord Chief Justice or Sir Charles Russell, whether as advocate, orator, or judge. As advocate, intrepid, brilliant, 'he could electrify the jury by the magic of his voice.' A perfect elocutionist — inflection, emphasis, accent, pause, harmony, all taking fit place. His action grand or graceful, as occasion required. His eloquence impassioned, he could move the multitude. In the great Parnell case, when he said, 'I have spoken not merely as an advocate, I have spoken for the land of my birth,' his speech was one of intense patriotism. I had the advantage of hearing it."

Under reminiscences of Lord Chief Justice Cockburn occurs the following:

"I remember, as if it were yesterday, his marvellous summing up in the Tichborne case, in which I was surprised to find my old amateur [actor] friend Dickins foreman of the jury. I felt great interest in it, as I was acquainted with 'Tichborne,' or 'de Castro,' or 'Arthur Orton,' or whosoever he was. Many believed in the Claimant — I confess I did. I was younger then. I recollect once sitting by his bedside when he was ill — a sparsely furnished room, a large crucifix at the head of his bed, the burly man lying on his back. I was much struck by his manner, and, despite the errors of speech of a seemingly uneducated man, he was full of intelligence, his ideas well expressed, his voice soft, even melodious, his bearing that of a gentleman — he was a mystery."

Not unlike the Tichborne case was the recent famous Druce case, with which Mr. Crispe was professionally connected, and of which he writes authoritatively, as he also does of the well-known case of "The Country Girl." Other chapters, on which we cannot here dwell, contain useful advice and instructive instances for young barristers. As a combination of actor, bohemian, club-man, frequenter of smart society, and successful barrister, Mr. Crispe writes in a manner to attract and hold one's attention. Two portraits of him, in wig and gown, appear in the book.

The Cambridge History of English Literature.*

The essential nature and limitations of this imposing work have been described for the readers of The Dial in a notice of the first two volumes.† The second two, which we are now to examine, could hardly exhibit any

*The Cambridge History of English Literature. Edited by A. W. Ward and A. R. Waller. Volume III., Renaissance and Reformation; Volume IV., From Sir Thomas North to Michael Drayton. Cambridge, England: University Press. New York: G. P. Putnam's Sons.

†The Dial, April 1, 1909.

distinct advance in the way of general plan or intended function; and they actually show little improvement in certain respects where it might with confidence have been awaited. Though we may again applaud the choice of some of the persons who have been enrolled as contributors, there is reason for astonishment at the number of others who are scarcely known in the field of English scholarship, and who in more than one instance have not succeeded in acquiring the bare technique of a passable style. It is true, Volumes III. and IV. contain a few articles which excel in style, in simplicity and directness of presentation, and in the rejection of details that might be confusing or in dispute, as well as of matter which, however attractive in itself, might not justly be included in the history of literature. Yet, to offset this, there are entire chapters which are devoted to such topics as "The Dissolution of the Religious Houses," "English Universities, Schools, and Scholarship in the Sixteenth Century," "The Book-trade, 1557–1625," and "The Foundation of Libraries." The second of these in particular constitutes a valuable discussion, long needed, of a subject having the utmost importance to students of Elizabethan poetry; but it represents the kind of subordinate investigation upon which the history of literature must be founded, rather than a portion of that history itself. And why, we may ask, should an article on the book-trade between the years 1557 and 1675, if it is to appear at all in such surroundings, be almost half again as long as one dealing with the position and influence of the Authorized Version of the Bible — especially when the editors in charge have given their tacit approval to the belief that the Authorized Version is "the first English classic," and to citations showing that it has been the most vital of all forces in its reaction upon subsequent masterpieces in English? Is there any good reason for this discord between the implied theory and the actual practice? No satisfying answer can be given to these questions; hence we may negatively characterize the two volumes under discussion as not only lacking, on the whole, in workmanship of style, but also as deficient in general perspective.

It seems necessary to speak still further of these shortcomings, as well as to point out the high degree of excellence which has been attained by some of the individual contributors. No one, however, will expect so brief a review as this to emphasize all the merits of two large volumes; for the work, when everything is said, henceforth must be regarded as indispensable to the serious student of English literature.

In the matter of perspective, then, it may be observed that the amount of space which has been variously allotted to Drayton, Campion, Burton, and Sir John Davies, does not by any means correspond to what one might naturally have predicted. It is not easy to comprehend why Drayton has a long chapter to himself, and not Daniel also; or Campion a short one, while Davies has but a few pages. If the relative importance of these men were to be estimated by the effect of each upon the literature of the nineteenth century — and an objective standard of this sort would be better than none, — the attention which they would respectively secure would be very different from that which is accorded to them in the Cambridge History. And by what arbitrary ruling came the editors to decide that Sir Walter Raleigh, rather than Sir Philip Sidney, should be treated in a separate chapter? The fact is, of course, that in their desire at one time to follow the trend of literary movements, at another to discuss types of literature, and at another to recount the life of some very eminent individual, Messrs. Ward and Waller have not consistently adhered to any manifest principle of division and arrangement. As a result, we are too frequently annoyed by interruptions like the following, from the account of Samuel Daniel in Volume IV. (p. 155):

"Daniel's sonnets have been discussed elsewhere [in Volume III.], and no further mention need be made of them here, while his Senecan tragedies and his masques also belong to another section [other sections?] of this work [*i. e.*, Volumes V. and VI., which are yet to come]."

Cross-references of this nature are sufficiently trying within the limits of a single volume. Where the treatise is more extensive, they are possibly unavoidable. Nevertheless, in a model structure like Croiset's *Histoire de la Littérature Grecque* the scaffolding is not thus painfully obtrusive, — indeed, one topic is there considered at a time, and the treatment of it finished; nor is the clear-cut impression of any phase of a subject marred by the arid and formless writing in which the editors of the Cambridge History have now and then allowed their collaborators to indulge. A case where editorial revision was needed may be found on page 183 of Volume IV.

"Fulke Greville, lord Brooke, belonged to an elder generation than that of the other poets in this chapter, and was an exact contemporary of Sir Philip Sidney, whose life he wrote. . . . Fulke Greville, primarily,

was a statesman and man of affairs. In 1598, he became treasurer of the navy, and, in 1614, chancellor of the exchequer. Born at Beauchamp court, Warwickshire, in 1554, Fulke Greville entered Shrewsbury school on the very same day as Philip Sidney, 17 October 1564, and, from Shrewsbury, he went to Jesus College, Cambridge, four years later. . . . Fulke Greville was a great patron of letters."

This repetitious clattering of dry bones, from a writer who at his best displays no little animation and critical insight, may serve to introduce a few additional remarks upon the style, or styles, of the Cambridge History.

At the outset, one may observe that, had the present work been a history of Greek literature, organized under the direction of men like Professors Tucker and Rhys Roberts, and other pupils of the late Sir Richard Jebb at Cambridge, the quality of the composition would almost certainly have been better on an average, and more even throughout. Is it possible that, by a tendency toward a too narrow specialization, scholarship in English has been drifting away in Great Britain from the more humane traditions of culture, and that, as in Germany and America, special students of modern literature are rewarded for their energy in searching out and merely recording, rather than for the attainment of a sense of values — through investigation, of course,—or for taste and the power of synthesis? If so, the editors of the Cambridge History, both of them skilled and acceptable writers, ought to be among the first to react against so harmful a drift, by exercising a greater care in the choice of their assistants.

One would not wish to see Mr. de Sélincourt, from whom the remarks on Fulke Greville are taken, in the number of those excluded. Since he is by no means the worst offender, we may quote his "Successors of Spenser" once or twice more, by way of indicating the average. In the following, he has not regarded Robert Louis Stevenson on the desirability of avoiding a too obvious recurrence of the letter *p* in English:

"In like manner, Sidney's famous apology for poetry and the English language worked upon his successors so greatly that they one and all wished themselves poets; and a surprising number were poets" (IV., p. 172).

Similarly here:

"He [Wither] . . . wrote pastorals, which were published in 1615 under the title *The Shepherd's Hunting*. In the fourth eclogue, in praising the poetry of 'My Willie,' . . . he extolled the power of poetry in general" (IV., pp. 178–9).

Again, this is a curious way in which to end an account of the life of Drummond of Hawthornden:

"He lived twenty-six years after the appearance of *Flowers of Sion*, and, from one point of view, his life in that year began. He took interest in the stirring events that followed the death of James I.; he wrote a history of Scotland; he married and had many children; he wrote topical prose pamphlets; he travelled; he rebuilt his house" (IV., p. 177).

"At any rate," demands Socrates in the *Phædrus*, "you will allow that every discourse ought to be a living creature, having a body of its own and a head and feet; there should be a middle, beginning, and end, adapted to one another and to the whole? . . . Now in this rhyme whether a line comes first or comes last, as you will perceive, makes no difference." In the case of a person who displays so little self-suspicion as Mr. de Sélincourt with respect to the employment of *s* and *p*, not to speak of sequence and other points of style, one may venture to exercise the *animus supicax* upon some part of his subject-matter. How many will agree that Drummond "saw and sang the truth [that God is love] less clearly, and, therefore, less beautifully, than Shelley," though "there is much in them of surprising similarity"? "In Drummond's poems . . . the idea remained a beautiful theory, whereas Shelley applied the idea to human life and worked it out in amazing detail, helped by his profound knowledge of human nature" (IV., p. 177). To me at least, Shelley is distinguished by his profound lack of such knowledge. And is it safe to affirm that "the sympathy which Milton could not but feel for the rebel transformed the figure of Satan from a fine conception to one of immortal grandeur," or that Milton "humanized the devil" (IV., p. 192)? "There is neither truth nor wit," observes Landor, following Addison, "in saying that Satan is hero [of 'Paradise Lost'], unless, as is usually the case in human life, he is the greatest hero who gives the widest sway to his own passions." Has Mr. de Sélincourt been duped by the bombastic arguments of the Miltonic Satan, forgetting how Milton himself describes these utterances?

"High words, that bore
Semblance of worth, not substance."

In these quotations from "The Successors of Spenser," various odd commas, and the unexpected absence of capital letters ("lord Brooke," "Jesus college"), are not the fault of the individual writer. The whole work, we must fear, is now committed to a mode of punctuation, especially in the setting off of short restrictive phrases, adverbial qualifiers, and the like, which frequently is irritating and for the most part

seems to be unwaranted by the best practice. The demands of uniformity notwithstanding, it would be well to adopt the less provincial usage in the remaining ten volumes. In the matter of ordinary proof-reading also, the standard of exactness maintained by the Clarendon Press readily suggests itself as more desirable; for though Volumes III. and IV. evince greater care in this regard than their predecessors, the number of misprints and other accidents of typography in them is far too large. "The Sonneteering Conceit of Immorality" [= *Immortality*] (III., p. 295) is a fair example. Also compare "Davison" with "Davidson," pp. 143, 225, of Volume IV.

But let us turn to what ought to be praised. "The sonneteering conceit of immortality" strikes a key-note in Mr. Sidney Lee's chapter on "The Elizabethan Sonnet," an able discussion, clear, full, and precise, showing the fruit of recent studies in Elizabethan authors and their French or Italian models; yet somewhat wanting in the quality of sympathetic insight. Mr. Lee does, in fact, lay too much stress upon questions of external form and superficial evidences of imitation; so that in the next volume (IV., p. 204) Mr. Harold H. Child is forced to observe:

> "Into the vexed question of the genuineness of the sentiments expressed in [Drayton's] and other Elizabethan sonnets, this is not the place to enter. It is perhaps, generally recognized that the adoption of a poetic convention does not necessarily denote insincerity in the poet; and the question is not whether or whence he borrowed his conventions, but whether he has subdued them to his own genius."

We might infer from Mr. Lee that not even Spenser was competent wholly to subdue a borrowed form to the sincere expression of his own feelings. Still, if we put together what Mr. Courthope and others have said in these two volumes about the poets' poet, Mr. Lee's insistence on some of his favorite conclusions, even where they are not highly imaginative, will send no one far astray.

Spenser does indeed, and with justice, receive a large share of attention in these sections of the Cambridge History; and Mr. Courthope's special chapter on him is one of the most satisfactory things thus far in the whole work. It is not inspired — no one who is familiar with Mr. Courthope's "History of English Poetry" will marvel at the lack; but his training through long term of years in his own extensive undertaking now enables him to render emphatic those things which ought to be made so, and to pass over and omit what is relatively or altogether trivial. In other words, notwithstanding the customary dryness of his manner, he displays certain qualities which the Cambridge History as a whole does not, by manifesting a sense of order and proportion. His "Summary View of Spenser's Genius" (III., pp. 277–280) is admirable in its breadth and precision.

If the editors were fortunate in obtaining the services of Mr. Courthope for "The Poetry of Spenser," they were yet more so in securing those of Mr. Whibley for the chapter in Volume IV. on the Elizabethan translators; for his substance is equally good, and the form of his presentation most engaging. He too has an eye for what is of vital interest, so that we may condone his occasional fondness for epigram, if it betrays him into nothing worse than the declaration that Arthur Golding is "never a poet and never a shirk." Are we to admit that the bits of Golding's Ovid that have crept into the dramas of Shakespeare are not poetical? But we note with satisfaction that, in spite of the adverse judgment of Matthew Arnold, Mr. Whibley regards Chapman's translation of Homer as not only "vigorous," but also "faithful." "To do full justice to Chapman's work," he adds (IV., pp. 24–25), "a continuous reading is necessary. It shines less brightly in isolated passages than in its whole surface, various and burnished, like the shield of Achilles." Our commendation of the chapter must be extended so as to include the valuable bibliography of translations in thirteen pages of the appendix. No comparable list of references has hitherto been published.

What has been observed concerning the choice of collaborators for these two volumes does not hold with reference to the scholars who have been enlisted from countries outside of Great Britain. Professor Koeppel of Freiburg, for example, speaks with authority upon Barclay and Skelton; and our own Professor Cunliffe has two suitable chapters dealing with "A Mirror for Magistrates" and "George Gascoigne." Moreover, the editors have bestowed a signal mark of consideration upon America by inviting Professor Cook of Yale to explain the position and influence of the King James version of the Bible, a task for which the author was well fitted on account of his investigations into the bearing of Scriptural literature upon Old English, and his continued study of the relations between the Bible and subsequent writers like Ruskin, Shelley, and Burke.

LANE COOPER.

From Alaska to Darien.*

With pending realization of the long hoped-for and long deferred opening of a canal across the isthmus of Panama, the great Pacific Coast — that remotest of all shores from the main routes of commerce and travel — is destined to become the goal of an increasing number of Argonauts. The advertising literature of enterprising railroads, the richly-illustrated booklets of enthusiastic and experienced secretaries of state promotion committees and local chambers of commerce, and the glowing tributes of town-site and colony promotors, have done much to inform the enquiring public of the attractions, genuine and prospective, of the region which is well called the Italy of America. It is both refreshing and informing to turn from this alluring if sometimes turbid flood of information to a pleasing group of books whose authors view our occidental shores from diverse angles of vision and with very different horizons.

A comprehensive glance at "The Great Pacific Coast" of the three Americas is to be found in Mr. C. Reginald Enock's book with that title. The author's wide experience in travel, and his previous works dealing with Spanish-American countries bordering upon the Pacific, have made it possible for him to bring together in a unique volume a very complete and readable account of the Pacific countries, from Chili to Alaska, of "these sunset lands where roll twelve thousand miles of ocean surge against the Pacific shores." Single chapters are given to Mexico, Central America, Columbia, and Ecuador, Peru, and Chili; and four each to California and the Northwest, including Alaska. The book is rich in historical references, is descriptive in the best sense without being a dry mass of assorted detail, and is enlivened by personal incident and experiences. It exhibits to an unusual degree a comprehensive grasp of the important and significant facts and factors in the environment of the peoples of the countries discussed, and of the industrial, commercial, social, and political factors of importance in their national life. Some inaccuracies inevitably creep into a work planned so comprehensively. Thus, the reader might think that the Union Pacific Railroad entered California; that eight thousand years was a fair estimate of the age of the great Sequoias, whereas four thousand is doubtless nearer the fact. The author's statistics of population also need chronological coördination, and his statement that prostitution is legalized in San Francisco calls for correction. It is far from being true that the State University at Berkeley "owes its existence mainly to a Californian millionaire"; nor is the sweeping generalization, made *à propos* of the boasted freedom of our educational institutions, at all justified by the fact that "the colour-line is jealously drawn in all American institutions in a way unknown in Britain or British dependencies." The author writes quite sympathetically of the Spanish-American peoples to whose faults and foibles he is at least lenient. His knowledge of American life has evidently been to a considerable degree gained in mining communities, those outskirts of modern civilization where the veneer of culture is badly abraded and the stratification of society is reduced to the simplicity of elemental disorder. For this reason, and doubtless also for others equally good and less complimentary to the Native Sons of the Golden West and to later arrivals, his freely expressed opinion of Californians is not palatable, nor on the whole a just appreciation of all the forces at work in our cosmopolitan life. He says:

> "The Americans are a remarkable people for travelling. They are ever running across their continent and up and down it with the activity of ants, with one underlying motive — business. The powers of modern usnary are eloquently depicted in American railroads and hotels, and the ceaseless, restless life of barter which is the soul — at present — of these remarkable people. This constant flux and movement naturally prevents the crystallization of the Californians into the distinct nationality which their geographical environment and history might otherwise have induced. . . . The character of the people, to British eyes, seems overshadowed at times by the almost aggressive incivility and cynical shrewdness common to the Western American, which often hides their otherwise good qualities."

Though keenly critical of our crudities and shortcomings, and perhaps not fully cognizant of the sources of our culture and their real strength, the author is still sanguine "that an

*The Great Pacific Coast. Twelve Thousand Miles in the Golden West. Being an Account of Life and Travel in the Western States of North and South America, from California, British Columbia, and Alaska, to Mexico, Panama, Peru, and Chili. With a Study of their Physical and Political Conditions. By C. Reginald Enock, F.R.G.S. Illustrated. New York: Charles Scribner's Sons.

The Channel Islands of California. A Book for the Angler, Sportsman, and Tourist. By Charles Frederick Holder. Illustrated. Chicago: A. C. McClurg & Co.

Camp and Camino in Lower California. A Record of the Adventures of the Author while Exploring Peninsular California, Mexico. By Arthur Walbridge North. With a Foreword by Robley D. Evans, U.S.N. Illustrated, and with Bibliography. New York: The Baker & Taylor Co.

Beyond the Mexican Sierras. By Dillon Wallace. Illustrated. Chicago: A. C. McClurg & Co.

era of real civilization will be the outcome of the strenuous life of this splendid stiff-necked people."

Our three remaining books deal with more restricted areas, and are written from less comprehensive points of view. The title of Mr. C. F. Holder's "Channel Islands" at once turns our thoughts abroad; but San Clemente, Santa Catalina, and their lesser sisters, have little in common with Jersey and Guernsey beyond their isolation. Bits of drifting desert sand, or of cactus-clad cañon, flung far a-sea and strung along the coast from Point Concepcion to the Mexican boundary, between the latitudes of 34° and 35° (about those of the Riviera and of Egypt), the Channel Islands of California offer one of the most picturesque and attractive play grounds of the world, and are destined as they become better known to become a boon of inestimable value to all lovers of nature. No one is better qualified than Mr. Holder to write of these islands, of their superb climatic conditions, cooler in summer than the shores of Nova Scotia and warmer in winter than Naples, of their submarine gardens and forests of giant kelps, of their unrivalled game-fishes—the leaping tuna, the great black sea-bass, the yellowtail, and the multitudinous lesser quarry of the deep-sea angler. Dr. Holder knows every nook and corner of the fishing-grounds, and is a veteran angler and sportsman, the founder and President of the famous Tuna Club of Avalon, membership in which is based solely on genuine piscatorial achievement. His book is mainly for the sportsman and tourist. It is illumined with abundant local color, enlivened with adventure, and filled from cover to cover with information attractively presented and handsomely illustrated. The author is a naturalist as well as a sportsman, and writes with enthusiasm and authority of the wonderful life revealed by the clever device of glass-bottomed boats in the turquoise waters of the ocean, and of the strange desert fauna and flora of these scattered islands.

Lower California remains to-day nearly as much a *terra incognita* as it was when voyagers charted it as an island and peopled its valleys with roving Amazons. Visited by followers of Cortez in 1533, and planted with Jesuit missions on an elaborate scale at great expense during the seventeenth century, little remains to-day of the Castilian civilization save the language and the shattered ruins of once magnificent missions or the crumbling bastions of long since dismantled forts. Twice won and twice lost as a province of the United States, it yet remains a land apart from our own, with its beginnings of modern commercial exploitation largely in the hands of English syndicates and of French mining investors. Mr. Arthur W. North's "Camp and Caminó in Lower California" is a vivid account of his travels the length of the land along the old "camino" or royal road connecting the missions. Surely the word "road" cannot be the equivalent of "camino" in this land at least, for even the trails are often untrodden and the ancient highway is lost in the desert or was never worn through the rocky fastnesses that bar all paths across the peninsula and guard its shores with barren precipitous cliffs. It is a land of mystery, of forgotten history, buried treasure, haunts of buccaneers, treacherous Indians, fierce pirates, and lost mines. For centuries it has taken its heavy toll on the engineers and prospectors who seek to explore its secrets and exploit its resources. Mr. North's book is a narrative of travel throughout the length and breadth of this land of desert and deserted mountains, of cactus and rattlesnakes, of widely separated water-holes and remote haciendas, and of thirst, thirst, and again thirst. Its higher mountains with their forests and game, the reputed great mineral wealth, the air of mystery which surrounds it, all send forth a perpetual challenge to adventurous spirits. The author is evidently such an one, and his story is well told. The illustrations are abundant, though unfortunately not well executed; but one is lucky to return from such a race with death without any pictures of the Inferno!

The commercial point of view dominates Mr. Dixon Wallace's "Beyond the Mexican Sierras," a book which recounts his personal experiences of travel in the Mexican states of Sonora, Sinaloa, Tepic, and Julisco. This remote and formerly inaccessible corner of the great Southern republic is being rapidly opened up to travel and commerce by railroad extensions, and offers a splendid field for American enterprise. Modern sanitary science has made possible the control of diseases that have ravaged this coast, especially in the lowlands; while the uplands offer superb climatic conditions, as well as rich agricultural and mineral lands. Mr. Wallace's book is valuable in the rather intimate account which it gives of native peoples and customs, and of the facilities—or, rather, lack of them—which these rural Mexican communities offer to the chance wayfarer. The work is richly illustrated, and is practically the first in the

English language to give an authoritative account of these newer parts of Mexico.

Such books as these of Messrs. Enock, North, and Wallace, with their stores of information and their sympathetic approach to Mexican life, serve to heighten our interest in our southern neighbor, and to pave the way for freer intercourse and wider contact of the two civilizations which our southern frontier has so long kept asunder.

CHARLES ATWOOD KOFOID.

THE FAMILY LIFE OF MOTLEY.*

While we are waiting for the life of Motley in the series of "American Men of Letters," we give warm welcome to the handsomely printed, indexed, and illustrated work on "John Lothrop Motley and his Family," containing further letters and records not included in the two octavos of Motley's Correspondence edited by the late George William Curtis. These later letters, connected by a thread of chronology and history, have been edited by Motley's daughter Susan and her husband, Mr. Herbert St. John Mildmay. Here we can look upon the portraits of the father and mother of the great historian, observe him in his earlier life, study the lineaments of his intellectual ancestors, see the house at the Hague in which he did some of his best work, learn how Prince Bismarck (who was his classmate) looked as a student, and contemplate his classic features as the Dutch artist, Madame Bisschop, delineated them. All true Americans feel proud as they look upon that picture. Those who have been behind the scenes will welcome as an old friend the volume of the Dutch historian Hoofd, which Motley holds in his left hand, no doubt opened at a favorite page. With this classic writer, as terse as Tacitus and as philosophical as Thucydides, Motley was as familiar as with the face of his wife. Around him, near the chair in the picture, are other books, like those of Bor and Wagenaar; Motley having read the works of the latter, as his Dutch physician told the reviewer, no fewer than nine times.

Motley knew fully the tragedy as well as the joy of life, and the ironies of fate that have befallen his memory seem almost like cruel jibes. All his descendants, his grandchildren, and great-grandchildren, are English; and the eldest grandson, his pet and delight, was killed in the South African Boer War by a Dutchman. Thus this intensest of Americans is remembered in England in his living offspring as well as by literary fame; while in the United States his writings alone, with a few artistic memorials in Boston, keep alive his genial memory.

Perhaps the most interesting portion of the present volume will be found in the letters of Bismarck, who wrote and was written to in the most delightful spirit of *camaraderie*. When Motley sent him a copy of his "Rise of the Dutch Republic," Bismarck criticised his reference to the alleged *jus primæ noctis*, which as Professor Gummere in his "Germanic Origins" thinks, can belong only to the "horseplay of history"; while Bismarck asserts that it never existed in Germany in the sense in which the adversaries of the middle ages used it as a weapon against the German nobility.

Excellent taste characterizes the selection and editing of these letters. They show Motley a most intense American, and a believer in the ultimate supremacy of the Union arms during the war between the States, as expressed in his illuminating and forceful letters in "The Times." No doubt the results of Grant's pounding, Sherman's march, Sheridan's dash, and Thomas's tenacity had much to do with Mr. Edward A. Freeman's discontinuance of that wonderful fragment of his on "The History of Federal Government from the Amphyctionic Council to the Disruption of the United States of America." It is needless to say that Freeman's first and only volume was published before Appomattox, and was written previous to the Confederacy's being "sawed into three pieces," as Motley says, at Vicksburg, Gettysburg, and Chattanooga. The editors have wisely omitted some letters written during the war which, if printed now, might have made Motley seem rancorous and implacable.

Most delightful are the pictures of society and life in Austria. Despite the enjoyment of Motley and his family in those high circles, there must have been much to make a Yankee wish to laugh. One social canon required that engaged couples, when in public, must sit or stand together, holding between them a huge bouquet. Happily, engagements, when published, were not supposed to last longer than six weeks. We have most delightful bits of history about Motley's great book, how it was published, its reception, and the instant place it gave him in society and fame. Many of the letters are from, or written by, his wife,

*JOHN LOTHROP MOTLEY AND HIS FAMILY. Further Letters and Records. Edited by his daughter and Herbert St. John Mildmay. Illustrated. New York: John Lane Co.

daughters, or other members of the family, so that the book is well entitled. Altogether we have found it one of the most delightful additions to American epistolary literature.

WILLIAM ELLIOT GRIFFIS.

SOME RECENT DRAMAS.*

When a drama is offered only on the printed page, the critic does well to pause and hesitate. With a poem, a novel, an essay, his task is easier. These are written to be read; their authors have in mind an audience of readers, and readers only. With a play it is quite different. This is not written primarily to be read, but to be acted. Its author has in mind many things that he assumes will be provided by skilful actors and stage manager, — tones of voice, illusive scenery, costumes, pantomime, even eloquent silence. Unless the critic is prepared to supply much of this "stage business" between the lines as he reads, he should question his own fitness. Whether a play "will act" is a more vital consideration than how it reads.

In France, where we may well look for models of dramatic criticism as of many other forms of art, they are about to reëstablish the "reading committee" for the Comèdie Française, abolished in 1901. During the last nine years, the power of accepting or rejecting new plays has been vested in the director of the theatre company. Now, the French Minister of Public Instruction proposes that new plays shall be submitted to a committee of ten with the Director as president, and that at least seven members besides himself must be present at its meetings. Plays are to be read either by the author himself or by his representative, or by a member of the committee in the presence of the author if he desires to attend. Such are the precautions that no really good thing shall fail to be recognized, no poor thing be exposed to the merciless glare of the footlights.

Moreover, the burden laid upon the literary critic of the drama is comparatively a new one. For a long time indeed we have had the "literary drama" so-called, — that is, dramas written frankly for literary effect, almost always in blank verse, in a dialogue far removed, and meant to be far removed, from the actual speech of daily life, and seldom with a view to stage presentation. Hence they differed little from poems, and could be judged mainly as poetry.

But with the advent of the modern social drama — compositions in prose aiming to present faithful pictures of men and manners — a new type of plays has presented itself for judgment. These plays date almost entirely from the last two decades, and they are pouring forth in a vast flood. Of the two thousand manuscripts said to have been submitted to the New Theatre in New York during the first fourteen weeks of its history, it is safe to say that a very large proportion were of this type. Of the six books of plays on the present reviewer's table, five are written with the evident hope of stage presentation, only one is frankly a closet drama. Also, it is somewhat typical of the present fashion in drama that not one of these six books has to deal with present times or themes in America. And this too is in accord with the experience of the New Theatre. Although the encouragement of American playwrights was one of its principal objects, only two plays by American authors were found of sufficient merit to be chosen, and only one of these dealt with American characters or conditions. Can it be that our lives are so hopelessly dull and commonplace that we offer no dramatic material? Is it not, rather, that the dramatist is not alive to his opportunity, — that it is his own lack of genius for seeing below the surface of things, his own lack of the poetic power, as Emerson defined it, "to see the miraculous in the common"?

In only one of our present group of books do we meet characters from everyday life and speaking the language of our own time. Mrs. W. K. Clifford, first on our list, offers "Three Plays" of English life. They seem quite well adapted for stage presentation; indeed, one of them — "Mr. Hamilton's Second Marriage" — has already been given in a London theatre. Another, "The Modern Way," has been adapted from a story of the same title. But the best play in the book is "Thomas and the Princess," a sweet love-story brought to a happy ending after a conflict with English traditions and class prejudices. Although not at all thrilling, it is sane and wholesome, — and we have not too many such just now.

Another volume of English plays is "Allison's Lad, and Other Martial Interludes" by Mrs. Beulah Dix, — six plays, each of one act only, and better suited to amateur than to professional presentation.

In the four-act drama by Mrs. Munn, Shakespeare is the hero. The first act is laid in 1582, at Charlecote Park, just after Shakespeare has stolen the deer; the second act is four years later, and shows him fleeing from his fireside with a company of strolling players; the third is twelve years after, when he has won fame and gained entrance to the courtly circles of the London of Queen Elizabeth; the fourth presents him at the crisis when he takes his resolve to return to his wife and children at Stratford. Thus the action covers that period of

*THREE PLAYS: Hamilton's Second Marriage, Thomas and the Princess, The Modern Way. By Mrs. W. K. Clifford. New York: Mitchell Kennerley.

ALLISON'S LAD AND OTHER MARTIAL INTERLUDES. By Beulah Marie Dix. New York: Henry Holt & Co.

WILL SHAKESPEARE OF STRATFORD AND LONDON: A Drama in Four Acts. By Margaret Crosby Munn. New York: Dodd, Mead & Co.

THE TOCSIN: A Drama of the Renaissance. By Esther Brown Tiffany. San Francisco: Paul Elder & Co.

A VISION OF GIORGIONE. Three Variations of Venetian Themes. By Gordon Bottomley. Portland, Maine: Thomas B. Mosher.

A GARLAND TO SYLVIA. A Dramatic Reverie, with a Prologue. By Percy Mackaye. New York: The Macmillan Co.

Shakespeare's life of which least is known, and which offers such a tempting field to the imagination. All of the characters are historic, and no undue liberties have been taken with any of them. It all "might have been," from the little we know of what really was. Written mostly in blank verse, and in the lofty phrase of the gentlefolk of the sixteenth century, it would call for good reading on the part of actors and actresses; but given these, there are enough dramatic moments, a clever enough plot and *dénouement*, to make it a good acting play. Certainly, it would be interesting if offered by a company having poetic feeling and capacities of expression, and with an actor of the proper endowment to show us Shakespeare "in his habit as he lived."

"The Tocsin," Mrs. Esther Brown Tiffany's drama of the Renaissance, is of the modern miracle-play type such as "Sister Beatrice" and others by Maeterlinck. The principal characters are an abbot and a nun. The scene is laid in 1586, first in Florence, afterward in Castle delle Torre outside the city of Pistoia. Its scenery and costuming would make this a beautiful "show" piece, but it is doubtful if anything but a picked audience of unusual cultivation would enjoy its plot and dialogue. Mrs. Tiffany is to be congratulated on the beautiful form given to her book by the publishers, — its Italian hand-made paper, its fine typography, and the charming binding of soft gray Fabriano boards.

Another beautiful specimen of book-making is Mr. Gordon Bottomley's "Vision of Giorgione," which has all the dainty features we have learned to expect in a Mosher book. There is scarcely another painter of equal rank with Giorgione of whom we know so little. Vasari mentions his fondness for music and his love for a lady. This furnishes Mr. Bottomley the inspiration for his sequence of three poems (rather than dramas) called "A Concert of Giorgione," "A Pastoral of Giorgione," and "The Lady of Giorgione." The poet has caught the Venetian atmosphere very perfectly in his charming verse; perhaps he has also caught the secret of the painter's method in a passage such as this:

> "I pose models no more,
> But find adorable ladies with such fair minds
> They may be trusted to express themselves
> Graciously, perfectly in perfect gowns;
> I ask them to come here quite half in secret,
> Wearing the gowns they think for quiet joy;
> Sometimes I play them music of subtle discords,
> Or tell them casual fragmentary stories
> About the sudden things women do
> Which no man understands. And I watch,
> I paint and watch; they think they are but broidering,
> Or wondering, or resting from their fate."

The author of "A Garland to Sylvia" takes himself very seriously. A preliminary page of his book announces that "performances are forbidden and right of representation reserved, under penalty provided by United States Statutes," of which Section 4966 is printed in full. A needless warning, one would say, for so thoroughly unactable a piece! Needless also, and far too personal, seems the fifteen-page preface, recounting the composition of the manuscript, which was begun fourteen years ago, finished eleven years ago, and is now for the first time published, the eleven-year-old preface being included. Data so *intime*, in the case of youthful productions of a great poet like Tennyson or Browning after they have won their laurels by greater work, are sometimes worth while. They hardly seem so in this case of a Percy Mackaye. To be sure he has a certain knowledge of dramatic technique, with considerable poetic fancy; and some of his plays have proved successful on the stage. But these are hardly sufficient in quantity or distinguished enough in quality to give us a feeling of vital concern in his sophomoric efforts. Notwithstanding some pretty symbolism, and some pretty verse in *terza rima*, this "Dramatic Reverie" might well have been left in the seclusion where it had remained so long.

ANNA BENNESON MCMAHAN.

BRIEFS ON NEW BOOKS.

Roman relics outside of the Eternal City.

Among visitors to Rome it is a familiar commonplace that the longer you stay in that city the less you seem to know about it. So infinite is its variety of interest, so numerous are the inquiries it arouses as to its past, that the subject seems practically inexhaustible. But now an archæologist, Dr. A. L. Frothingham of Princeton University, has given us a book on "Roman Cities in Italy and Dalmatia" (Sturgis & Walton) proving that no stay in the Eternal City, however prolonged, can ever be adequate for a study of Roman civilization, — not because there is so much to see there, but because there is so little. So fragmentary are its ruins, so little is left in Rome itself compared with what we can find elsewhere in the Italian peninsula, that it is only by travel in these near-by regions that we can find answer to our most pressing questions. To discover what the early Romans wore and what they decorated their houses with, what were their religious rites and customs, we must explore their early tombs. But the number of such tombs in Rome is very small; indeed, in such places as Alba, Præneste, Veii, etc., there are necropoli far exceeding them in numbers, wealth, and extent of time. For a study of Roman architecture of the great style of the Empire, we have in Rome itself only the Cloaca and the Mamertine prison; for a study of old stone walls, with their mounds and fosses, their towers and gates, almost nothing is left. For these we must go to Etruria, Umbria, Latium, and other regions farther south. Not until the reign of Augustus did the life of Italy become centralized in Rome itself; and even after that time the fires and reconstructions of the Empire, quite as much as time and vandalism, helped to obliterate

or fundamentally deface all but a few works. Although Dr. Frothingham's book is written by a scholar and mainly for scholars, its style is so engaging, its comment so illuminating, that it cannot fail to command popular interest. The sixty-one full-page illustrations, with the maps, help us to answer the author's questions in his prologue: "What remaining Augustan temple in Rome can compare in preservation with those of Pola and Assisi? What Augustan arches or gates with those of Agnino, Arsta, Rimini, Spello, Pola, and Verona? What bridges in Rome equal those of Narni, Spoleto, Rimini, and Vulci?" Before going to Rome, it will not come amiss to anyone to read this instructive and agreeable book.

A book of tears and of smiles.

Under the suggestive title "A Motley" (Scribner) are gathered a number of Mr. John Galsworthy's "stories, studies, and impressions," written during the last ten years, and all but two published in various English periodicals. They all illustrate this interesting writer's remarkable power of using apparently commonplace material to present a picture, delineate a character, or narrate an incident, with delicacy and vividness. In his pages, if anywhere in contemporaneous literature, we find what a recent critic of current fiction was asking for, the fusion of "sympathy with sincerity and tenderness with truth." In a sketch of only three pages, for instance, Mr. Galsworthy moves the reader profoundly by bringing him face to face, in a French railway train, with a sick sailor sent on naval service to distant China, while his poor mother, whose sole support he is, remains at home to grieve over his going and perhaps to starve. "Tell me — his eyes seemed to ask — why are these things so? Why have I a mother who depends on me alone, when I am being sent away to die?" The opening chapter, entitled "A Portrait," and now printed for the first time, is a masterly bit of description, almost without incident and thirty pages long, but so infused with life and reality as to hold the unwearied attention of the reader to the end. Pathos and humor, which fill a larger place in life than do hilarity and merriment, are the prevailing note of the book, which might perhaps best be briefly characterized as a book of tears and smiles.

"The spoils of Trafalgar."

One of the most careful and thorough of contemporary historical monographs is that by Mr. Julian S. Corbett on "The Campaign of Trafalgar" (Longmans). The battle itself, although treated with great fulness, occupies a very small part of a large volume; for the book is an exhaustive study of causes and results. All the happenings in Europe, from May 1804 till December 1805, that had the remotest connection with the campaign — and some whose connection is rather difficult to see — are anxiously scanned for their bearing on the great sea-fight; and the reader is constantly warned that all the events under consideration are bound into one great movement. This emphasis is a modern tendency that cannot be too highly approved; but Mr. Corbett's treatment of details is so exhaustive that it sometimes becomes difficult to see the city for the houses. He expresses surprise, in his preface, that the work he has performed so conscientiously should have remained so long undone, when studies of Waterloo, the great land-battle of the Napoleonic era, are numbered by the dozen. There are probably several good reasons for this; the best one is touched on by Mr. Corbett himself. Trafalgar did nothing for Europe, — Napoleon was too quick and clever at Austerlitz, and a score of other points, for that, — and Europe owes Nelson very little. Trafalgar did a great deal for England, it is true, not so much by securing the British Isles against invasion — for they were never in real danger of invasion — but by crushing the fleet that stood in the way of the English occupation of naval bases in the Mediterranean, thus securing and strengthening the British Empire; but its direct international significance was very small. Even the curtest of reviews must not neglect to mention the justice here accorded Lord Barham, the old First Lord of the Admiralty, who deserved quite as much credid for the success of the campaign as does Nelson himself, though he has received an astonishingly small amount of recognition from either his contemporaries or their descendants. Mr. Corbett is Lecturer in History in the Royal Naval War College, and his somewhat technical and austere volume will prove especially interesting and profitable to the special student of naval affairs.

For the best education of women.

The question of what women's education shall be has been debated so long and so one-sidedly that an impartial study of the matter is welcome. Dean Talbot's book on "The Education of Women" (University of Chicago Press) considers women's education from the standpoint of present-day social and economic needs, and is a concrete and definite study of these needs and the machinery for responding to them, and of the changes necessary in our colleges and curricula in order to fit women for meeting the obligations of life more successfully. In Part I., women's activities, past and present, are discussed; Part II. deals with our educational machinery, and, among other things, includes a comparative study of the curricula of a woman's college (Vassar) and of a State university (Wisconsin) in the years 1861 and 1909. The conclusion is that education in the women's colleges has become stereotyped around the classics and cultural studies; while the State university, representing coëducation, has developed a superior type of training in practical and scientific work. The writer strongly urges the changing of women's hitherto casual interest in social and intellectual affairs into a professional attitude toward work and study; she advises choosing a profession early in the college career, and the

selection of courses that best serve that purpose. She makes very definite pleas for the training of women in practical affairs, in the arts of the home, and in child-rearing. "So far as the social and economic arrangements of society allot to men and women different tasks," she says, "so far must the educational machinery be developed differently for the two sexes. That both be treated according to sound psychological principles, while to each is given the opportunity for being trained for such social tasks as await the well-equipped member of a modern democratic community, is the ideal to be sought." The book is interesting and important, not only to educators, but to the wider public not so directly concerned in the training of women.

The botany of the Rocky Mountains, revised to date.

Naturalists of the "old school," who were brought up on Gray's Manual of Botany, feel especially friendly toward each new edition of Gray, and toward each new edition of other books which extend its method and its typography beyond the old bounds of the northeastern quarter of the United States. Notable among the outgrowths of Gray's Botany was Coulter's "Manual of the Botany of the Rocky Mountain Region," published in 1885. Excellent as this volume was, its very excellence soon threw it out of date. It gave the basis for more intensive work, especially of local botanists; and this intensive work soon piled up the additions and corrections. The new edition of this work, by Professor Alven Nelson of the University of Wyoming, brings the whole flora up to date. The classification is modern, beginning at the bottom,—no longer with the "typical flower." The grouping of genera and species is along rational and scientific lines, neither radical beyond the facts nor conservative behind the times. The descriptions, after the fashion of those of Gray, are clearly written, condensed, and diagnostic, with helpful keys in the more difficult groups. The number of species included is 2733, placed in 649 genera. The *Compositæ* are placed last, as the most complex of flowering plants. Not botanists only, but naturalists generally will appreciate this useful piece of work.

The essays of Francis Thompson.

There is perhaps nothing in Francis Thompson's "Renegade Poet, and Other Essays" (Ball Publishing Co.), that quite equals in critical insight and charm of style the author's posthumous essay on Shelley—that article which startled "The Dublin Review" into an unheard-of second edition; but there is enough here to make us glad that Mr. Edward J. O'Brien has collected these pieces into a separate volume. They range all the way from the playful humor of the first essay, that gives the title to the volume, to the effort in the manner of DeQuincey called "Moestitiæ Enconium," and the more labored narrative in the style of Poe entitled "Finis Coronat Opus." The humor that lightens up most of the book is never very brilliant, but it is also never tiresome. Occasionally back of the jest one sees the tragedy of Thompson's life, not obtrusive but none the less sure; one hardly needs Mr. O'Brien's biographical appreciation that introduces the volume, to guess how gloomy must have been the background of that life. In a criticism of Crashaw, Thompson reverts to the idea touched upon in the essay on Shelley, where he had said that "Crashaw and Shelley sprang from the same seed; but in the one case the seed was choked with thorns, in the other case it fell on good ground." Both were in a way metaphysical poets, and one was no more a devotional poet than the other. Perhaps the most suggestive essay in the collection is that on "Paganism, Old and New." We cannot, and we should not if we could, bring back the old paganism when paganism was a faith; that old paganism was without the two great factors in the beauty of modern poetry—nature and love. The paganism we could bring back is that of the days of Juvenal, and it is this paganism "which already stoops on Paris, and wheels in shadowy menace over England." For us, the poetry of paganism "was born in the days of Elizabeth, and entered on its inheritance in the days of Keats."

Sources of the inspiration of Emerson.

"The Teachers of Emerson" (Sturgis & Walton Co.), by Professor John S. Harrison of Kenyon College, presents the results of a careful study which "has convinced the author that Greek thought has been the most important factor in Emerson's intellectual development." In three hundred and fifteen scholarly pages, duly provided with preface, footnotes, bibliography, and index, he points out Emerson's indebtedness to Platonist and Neo-Platonist thought throughout his works, both prose and poetry. It is an impressive exhibit, but not a surprising one, since we are all familiar with the prevailing trend of thought in our New England Plato. Rather unaccountable in so thorough a sifting of relevant material is the omission of the Emerson Journals, two volumes of which appeared last November, five months before the issue of Mr. Harrison's work. The Journals, however, so far as published, lend no great strength to the theory of Emerson's predominant indebtedness to Plato and the Greeks; for the non-Hellenic authors quoted and referred to in their pages are greatly in the majority. And so Mr. Harrison's book is really a study of but one phase, though a most important one, of Emerson's mind.

Studies of the laboring class in Europe.

Mr. Samuel Gompers's "Labor in Europe and America" (Harper) represents, in large part, a set of loosely combined observations, desultory impressions, and comments, from a diary kept by the writer on a trip through Europe during the summer of 1909. He was the representative of the American Federation of Labor to the British Trades-Union Congress, to the International Congress of Trades-Unions, and to other local bodies at this time. Mr.

Gompers was interested chiefly in conditions of labor in the various countries that he visited,—such problems as unemployment, poverty, and related topics, having his special attention. Impressions of various other aspects of English and Continental life are included, however, and contrasts with American manners and customs mentioned, all in a keen, if not profound, fashion. In addition, there are a few chapters on more general subjects, in which such matters as "Tipping Systems," "Railway Travel," "Plain Water and Pure Air," are treated with sound common-sense. The book as a whole has in it a considerable number of facts interesting to the student of labor problems; its main value lies, however, in the first-hand impression that it gives of the life and work of the laboring class in Europe. That it is written by a man with an obviously strong bias for labor-unionism and a sharp eye for the good results of that system, need not bother anyone who makes the proper allowances.

The outlook for women in Western Canada.

There have been so many books in recent years recording various persons' impressions of Canada and things Canadian, that one is inclined to doubt the probability of a new volume in this field containing anything particularly new or informing. Mrs. Cran's book "A Woman in Canada" (Lippincott), has the merit of approaching what is after all a pretty big subject, from a comparatively fresh point of view. She tells, in a very entertaining way, the story of a journey through Western Canada, made with the specific object of studying the conditions from a woman's standpoint, and for the particular benefit of Englishwomen who might have pluck and determination enough to face the hardships of pioneer life for the sake of winning an independence. After a careful examination of the conditions, her conclusion seems to be that there are splendid opportunities in Western Canada for women of the right class; and if they should grow tired of an independent existence, there are scores of young bachelor farmers in the West who will be only too glad to join forces with them.

The Spain of the Spanish.

Mrs. Villiers-Wardell's "Spain of the Spanish" (Scribner) treats fully and intelligently of life in Spain at the present day—the court, the press, the theatre, literature, commerce, sports. The work belongs to the realistic rather than the romantic school of books descriptive of Spain, and gives accurately-stated facts instead of fleeting impressions. The bull-fight chapter, for instance, tells the rules and customs that govern the performance; the various acts, or *suertes*, are described, and even the costumes of the performers are pictured in detail. The principal living *torreros* are characterized, the breeding and handling of the bulls explained, the cruelty of the sport discussed—giving the Spaniard's point of view,—and an idea is given of that important organ, the bull-fight press; so that the reader is provided with definite information upon which to form opinions. This chapter is characteristic of the book,—which treats, as stated in the Introduction, of Spain of the Spanish, not of Spain of the English.

BRIEFER MENTION.

"The Century Dictionary" has recently extended its scope by the inclusion of two supplementary volumes, prepared under the editorship of Dr. Benjamin E. Smith. The new volumes are not only as thorough and elaborate in every respect as the originals, but are perhaps even more completely the work of specialists. Some idea of the additions included may be gained from the following rough summary: New Words, New Meanings of Old Words, New Encyclopædic Articles, New Foreign Words and Phrases, Slang Words and Colloquialisms, Trade-Names, New Abbreviations, Simplified Spellings, and Proper-Name Additions and Corrections. Seventy-nine collaborators have been engaged upon the Supplement, which, together with the original volumes, now includes about five hundred and fifty thousand words.

The first in order of Professor Bronson's "English Poems" (University of Chicago Press), and the last to appear, covers the period from 450 to 1450. The Anglo-Saxon poems are done into modern prose, the work of Mrs. Bronson, who has preserved as far as is possible the flavor of the original. The Middle English poems have not been adapted for the benefit of the modern reader, who can, however, by the aid of notes and glossary, interpret the text without much trouble. The whole series is intended for use in college classes. Chaucer is represented by the "Prologue" and the "Nonne Preestes Tale," both complete. There are eighteen entire ballads and two fyttes of the "Gest of Robin Hood." Types of mediæval drama are furnished in the Chester "Deluge," the Coventry "Abraham's Sacrifice," "Everyman," five scenes from the "Marriage of Wit and Science," and Heywood's "The Four PP." Notes, glossary, and bibliography make up the critical material.

A child's life of St. Francis by the late Sophie Jewett of Wellesley College has just been published by Messrs. T. Y. Crowell & Co. Under the title "God's Troubadour," the lovely mediæval story is told with a charm of literary distinction such as rarely goes into the making of a book for young readers. One likes to think what it will mean to those who, however unconscious of the art behind its sweetness, will follow the boy Francis from the time when, at the gates of Assisi, he welcomed home his splendid merchant father, through the years of his gay young manhood, to that in which—mystic, saint, and gentlest lover of men—he wandered on moonlit hillsides among the sleeping shepherds and dreamed of Bethlehem and the little Christ; or how, blessing bird and beast and flower, suffering, toiling, yet God's sweetest singer still, he waited till the coming of his "Sister Death." The story is full of vivid sketches of thirteenth century Italy, with now and then a word of present-day Umbria, which the photographs scattered through the book aptly illustrate. Some paintings of the early Italian masters have been reproduced for their concrete suggestions of old days;

and the translations from Italian songs and lyrics further enhance the old-world atmosphere which pervades the volume.

Although Mr. Carleton Noyes has entitled his monograph "An Approach to Walt Whitman," his little book of 230 pages is such a summing-up of the poet as will be best enjoyed by one who is already a disciple, and most useful to one who is familiar with Whitman's work. It is a quite just appreciation of the author of "Leaves of Grass," obviously sympathetic but altogether sane. There are few biographical details; fewer, even, than in Isaac Hull Platt's little volume on Whitman, in the "Beacon Biographies." As an interpretation of Whitman, however, Mr. Noyes's book deserves a place with Carpenter's "Whitman" in the English "Men of Letters" series, and Perry's "Walt Whitman, His Life and Work." The chapter on "Whitman's Art" is clear and sound. Mr. Noyes has a pleasing style — a style free from the strain for paradox or epigram. The book is published by the Houghton Mifflin Company and is handsomely issued, containing a reproduction of the poet's best-known portrait.

The two volumes of Schipper's "Englische Metrik" were published in 1881 and 1888 respectively, and in 1895 an abridgment of this work, called "Grundriss der englischen Metrik"; now, fifteen years later, appears the first English translation of the shorter work by Professor Schipper himself, under the title "A History of English Versification" (Oxford University Press). This is more, however, than a mere translation; the first few chapters have been "somewhat more fully worked out," and errors noted in the "Grundriss" have been corrected. The first book treats of the line, the second of the structure of the stanzas. It would have been better if the word "verse" had been used throughout instead of "line," if for no other reason than the sake of uniformity. Thus, in Book I., Chapter X., there is a discussion of the three-foot line, and in the chapter immediately following, of the rhymed five-foot verse. The general tendency to-day is to use verse for the older line and stanza for the older verse. There is unfortunately no index, but this lack is partly made up by a full table of contents.

Professor Charles Werner's "Aristote et l'idéalisme platonicien" (Paris, Félix Alcan) is a volume in the series entitled "Collection historique des grands philosophes." A comparison with the volumes already published in the Scribner's "Epochs of Philosophy," or the Dodge Company's "Philosophies Ancient and Modern," shows that they do things differently, if not better, in France. This volume is a much more serious and severe piece of work than any contributor to an American or English series of the kind would venture to offer the public. It is a close but lucid metaphysical analysis of the more abstract parts of the Aristotelian philosophy, with especial emphasis on their relation to Plato. The more humane and concrete works of Aristotle, the Ethics, Politics, Rhetoric, and the biological writings, are practically ignored. The work is well done, but this is hardly the place to attempt a summary of it. The most important new result reached is that Aristotle's God is the soul of the world. There is much to be said against this view. But even those who cannot accept the author's conclusion will learn something from following the course of reasoning by which he arrives at it.

Notes.

An edition of the late Sophie Jewett's complete poems is announced for fall publication by Messrs. Thomas Y. Crowell & Co. Those who are acquainted with the rare quality of Miss Jewett's poetic work will look with interest for this volume.

From Messrs. Stanley Paul & Co., of London, comes the first issue of a new monthly periodical, christened "The Beau," devoted to "the science of pleasure." It is well printed, artistically decorated, illustrated in etchings and photogravures, and seems to be of rather varied interest, containing articles ranging from "The Future of Marriage" and "The Sanctity of the Eccentric" to "The Woodcuts of Ellen Thesleff" and "Pavlova and the Spirit of Dancing."

Messrs. Duffield & Company's list of books for the autumn includes "Chantecler" in English; H. G. Wells's "The New Machiavelli"; Marguerite Bryant's "Anna Kemburn, Truthseeker"; Richard Dehan's "One Braver Thing"; Mrs. Sharp's "Memoir of William Sharp"; Esther Singleton's "Furniture"; "Heroic Spain," by E. Boyle O'Reilly; "Sketches and Snapshots," by the Right Hon. G. W. E. Russell; Christian Tearle's "Rambles with an American"; "Socialism Past and Present," by G. R. S. Taylor and others.

The handsome new "Memorial Edition" of Meredith, published by Messrs. Scribner, has now fourteen volumes to its credit, comprising the following titles: "The Shaving of Shagpat," "The Ordeal of Richard Feverell," "Rhoda Fleming," "Evan Harrington," "Sandra Belloni," "Vittoria," "The Adventures of Harry Richmond," "Beauchamp's Career," and "The Egoist." Each of the last five titles mentioned comprises two volumes. A special feature of this edition will be found in the illustrations, which consist of photogravure reproductions of the author's portraits, homes, and the scenes associated with his novels.

Dr. Johann David Schoepf's "Reise durch einige der mittlern und südlichen vereinigten nordamericanischen Staaten, 1783-84," translated by Mr. Alfred J. Morrison, is announced for early publication. Dr. Schoepf was a surgeon in the German division of the British army, who, on coming to this country, set out from New York and spent ten months in the examination of the coast states as far south as St. Augustine. He was a trained observer, and did much good work in the study of North American geology, materia medica, fishes, and meteorology. As a contribution to the history of the Confederation, his forthcoming work is undoubtedly of value.

Among the Houghton Mifflin announcements of books for the coming season are the following: "John Winterbourne's Family," by Alice Brown; "A Man's Man," by Ian Hay; "The Meddlings of Eve," by William J. Hopkins; "The Empty House, and Other Stories," by Elizabeth Stuart Phelps; "The Battle of the Wilderness," by Morris Schaff; "The Corsican: A Diary of Napoleon's Life in his Own Words," compiled by R. M. Johnston; "Our House and the People in It," by Elizabeth Pennell; "In the Catskills," by John Burroughs; "The Digressions of V," by Elihu Vedder; and "John Brown: A Biography, Fifty Years After," by Oswald Garrison Villard. In addition to these are holiday editions of Bret Harte's "Salomy Jane," Browning's "Pippa Passes," Mrs. Wiggins's "Rebecca of Sunnybrook Farm," and Mrs. Gaskell's "Cranford."

Topics in Leading Periodicals.

August, 1910.

African Game Trails—XI. Theodore Roosevelt. *Scribner.*
Air Navigation, Laws for. L. J. Minahan. *World To-day.*
American Characteristics. Guglielmo Ferrero. *Atlantic.*
American Gypsy, The. R. M. F. Berry. *Century.*
American Salesman in Pan-America. *The World To-day.*
British Rule in India—II. Lord Curzon. *North American.*
Burroughs, John, and John Muir. Clara Barrus. *Century.*
Canada to the Rescue. Cy Warman. *World To-day.*
Carpenter, Edward. Mrs. Havelock Ellis. *Forum.*
Catholicism and the Future. Robert H. Benson. *Atlantic.*
Central West, Education in. Cyrus Northrop. *World To-day.*
Child Life, Regeneration of. Rosa Chiles. *Forum.*
City, Oxygenizing a. Burton J. Hendrick. *McClure.*
Congress, The Trouble with. Frederic C. Howe. *Everybody's.*
Cotton Tariff, The. Samuel M. Evans. *World's Work.*
Courts, American, versus English. W. N. Gemmill. *No. Amer.*
De Morgan, A Letter To. Charlotte P. Hardin. *Atlantic.*
Doctors, Fewer and Better. Abraham Flexner. *Rev. of Revs.*
Dramatic "Line," The. Vanderheyden Fyles. *Forum.*
De Morgan, William. G. W. Harris. *Review of Reviews.*
Earthquakes, Studying. T. A. Jagger, Jr. *Century.*
Edinburgh Conference, The. C. H. Fahs. *Review of Reviews.*
Future, The Nation's. F. P. Elliott. *North American.*
Garden of the Heart, A. Hildegarde Hawthorne. *Century.*
German Ex-Librists, The. Gardner Teall. *Bookman.*
Germantown Cricket Club. Mabel Priestman. *Int. Studio.*
Gospels, Greek Strain in our Oldest. G. H. Gilbert. *No. Amer.*
Grain Supply, Our. F. W. Fitzpatrick. *World To-day.*
Haeckel, Ernst. Herman Scheffauer. *North American.*
Holy Land, The—VI. Robert Hichens. *Century.*
Imagination, The Dialectic. J. G. Hibben. *North American.*
Industrial Accidents. C. L. Chute. *Review of Reviews.*
Jefferson, Thomas—Poet. P. L. Haworth. *Bookman.*
Khayyam, Omar. Allen Upward. *Forum.*
King George the Fifth. Sydney Brooks. *McClure.*
Lawn-Tennis. Walter Camp. *Century.*
London Theatre, The. Clayton Hamilton. *Bookman.*
Mexico, Investments in. T. K. Long. *World To-day.*
Middle West, Private Education in. N. Butler. *World To-day.*
"Morgues," Journalistic. George J. Nathan. *Bookman.*
Mount Wilson Observatory, The. H. T. Wade. *Rev. of Revs.*
Municipal Church, The. Washington Gladden. *Century.*
National Food Law, The. E. B. Clowes. *World To-day.*
Nervous Strain, The. Agnes Repplier. *Atlantic.*
New York's Public Service Companies. *Review of Reviews.*
Oberammergau Players, Stories of. Louise Richards. *McClure.*
Peace, Two Hindrances to. Charles W. Eliot. *World's Work.*
Physiological Light. F. A. McDermott. *Popular Science.*
Plant Breeding. Edward M. East. *Popular Science.*
Platt, Senator, Autobiography of—III. *McClure.*
Police, Menace of the—V. H. C. Weir. *World To-day.*
Politicians, In Praise of. Samuel M. Crothers. *Atlantic.*
"Pork-Barrel," Crime of the. Hubert B. Fuller. *World's Work.*
Reconstruction Period, Diary of—VII. Gideon Welles. *Atlantic.*
Redfield, Edward W. J. N. Laurvik. *Int. Studio.*
Research Museum, The. Joseph Grinnell. *Popular Science.*
Roof Garden, The City. F. A. Collins. *Review of Reviews.*
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School Attendance, Decrease in. L. M. Gulick. *World's Work.*
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"Sentimentalists, The." George Meredith. *Scribner.*
Shakespearean Document, A New. C. W. Wallace. *Century.*
Sheep, The Toll of the. G. W. Ogden. *Everybody's.*
Siberia and the Russian Woman. Rose Strunsky. *Forum.*
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South, The, Since the Civil War. Garland Greever. *No. Amer.*
Streets, Clearing our Crowded. S. Ossoski. *World To-day.*
Sumner, William Graham. J. P. Norton. *World's Work.*
Teaching, Humor of. Louise I. McWhinnie. *World To-day.*
Time, New Reservation of. William J. Tucker. *Atlantic.*
Thackeray, Contemporary Views of. Sarah Cleghorn. *Atlantic.*
Theatre, Next Phase of the. H. Granville Barker. *Forum.*
Threnodies, Some Lesser. L. W. Smith. *North American.*
Vegetation. Robert M. Gay. *Atlantic.*
War and Peace. W. H. Monroe. *North American.*
War, The Moral Equivalent of. William James. *McClure.*
Wisconsin's Public Utilities. J. R. Commons. *Review of Revs.*
Women, The, of To-Morrow. William Hard. *Everybody's.*
Working-Men, Wants of. Percy S. Grant. *North American.*
Wright Brothers, The. Arthur W. Page. *World's Work.*
Writing, Craftsmanship of. Frederic Taber Cooper. *Bookman.*
Yosemite, On Foot in the. Bradford Torrey. *Atlantic.*

List of New Books.

[*The following list, containing 39 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

Lord Glenesk and the "Morning Post." By Reginald Lucas. Illustrated in photogravure, etc., large 8vo, 442 pages. John Lane Co. $6. net.

The Life and Public Services of J. Glancy Jones. By Charles Henry Jones. In 2 volumes, with portrait in photogravure, large 8vo. J. B. Lippincott Co. $7.50 net.

The Real Roosevelt: His Forceful and Fearless Utterances on Various Subjects. Edited by Alan Warner; with foreword by Lyman Abbott. With portraits in photogravure, etc., 12mo, 202 pages. G. P. Putnam's Sons. $1. net.

HISTORY.

The Martyrdom of Man. By Winwood Reade. With introduction by F. Legge. Eighteenth edition; with portrait in photogravure, 12mo, 551 pages. John Lane Co. $1.50 net.

History of the University of Arkansas. By John Hugh Reynolds and David Yancey Thomas. Illustrated, large 8vo, 555 pages. University of Arkansas Press.

GENERAL LITERATURE.

Literary Criticism from the Elizabethan Dramatists. By David Klein, Ph.D.; with introduction by J. E. Spingarn. 12mo, 257 pages. Sturgis & Walton Co. $1.50 net.

Questions on Shakespeare. By Albert H. Tolman. In 2 volumes, 16mo. University of Chicago Press. $1.75 net.

Theodore Roosevelt as an Undergraduate. By Donald Wilhelm. 12mo, 119 pages. John W. Luce Co. 75 cts. net.

TRAVEL AND DESCRIPTION.

My Army Life on the Plains, and the Fort Phil Kearney Massacre. By Frances C. Carrington. Illustrated, 12mo, 310 pages. J. B. Lippincott Co. $2. net.

Trails through Western Woods. By Helen Fitzgerald Sanders. Illustrated, 8vo, 311 pages. Alice Harriman Co. $2. net.

FICTION.

One Braver Thing. By Richard Dehan. 12mo, 610 pages. Duffield & Co. $1.50.

The Native Born. By I. A. R. Wylie. Illustrated, 12mo, 417 pages. Bobbs-Merrill Co. $1.50.

The Varmint. By Owen Johnson. Illustrated, 12mo, 396 pages. Baker & Taylor Co. $1.50.

Wild Oats. By Jams Oppenheim; with foreword by Edward Bok. 12mo, 261 pages. B. W. Huebsch. $1.20 net.

SCIENCE AND NATURE.

The Laws of Heredity. By G. Archdall Reid, M.B. Large 8vo, 547 pages. Macmillan Co. $5.50 net.

Recent Progress in the Study and Variation of Heredity and Evolution. By Robert Heath Lock, M.A. Illustrated, 8vo, 334 pages. E. P. Dutton & Co. $1.50 net.

The Teaching Botanist: A Manual of Information upon Botanical Instruction. By William F. Ganong, Ph.D. Second edition; 12mo, 439 pages. Macmillan Co. $1.25 net.

Publications of the Field Museum of Natural History. New volumes: Further New Mammals from British East Africa, by Wilfred H. Osgood; Notes on Some Cleridæ of Middle and North America, by A. B. Wolcott; A Synoptic List of the Fishes Known to Occur within Fifty Miles of Chicago, by S. E. Meek and S. F. Hilderbrand. Each 8vo. Chicago: Field Museum of Natural History. Paper.

PUBLIC AFFAIRS.

Gold Production and Future Prices. By Harrison H. Brace, LL.M. 8vo, 144 pages. New York: Banker's Publishing Co. $1.50.

New Views on Old Subjects, Social, Scientific, and Political. By J. Wilson, Ph.D. 8vo, 278 pages. New York: Lemcke & Buechner.

The Poverty of Philosophy. By Karl Marx; with preface by Frederich Engels; translated by H. Quelch. 12mo, 227 pages. "International Library of Social Science." Charles H. Kerr & Co. $1.

Commercial Relations between the United States and Japan; and, The Significance of the Awakening of China. By Dr. Wu Ting-Fang and Charles R. Flint; with introduction by Dr. L. S. Rowe. Large 8vo, 38 pages. Philadelphia: American Academy of Political and Social Science. Paper

Columbia University Studies in Political Science. New volumes: Standards of Reasonableness in Local Freight Discriminations, by J. M. Clark; The Transition in Virginia from Colony to Commonwealth, by C. R. Lingley; Social and Mental Traits of the Negro, by Howard W. Odum, Ph.D. Each large 8vo, Columbia University Press. Paper.

Administration of Justice in the United States: Annals of the American Academy of Political and Social Science. Large 8vo, 251 pages. Philadelphia: American Academy of Political and Social Science. Paper.

The Class Struggle. By Karl Kautsky. 16mo, 217 pages. Chicago: Charles H. Kerr & Co. 50 cts.

The Evolution of Property from Savagery to Civilization. By Paul Lafargue. 16mo, 160 pages. Chicago: Charles Kerr & Co. 50 cts.

PHILOSOPHY AND RELIGION.

Death and Resurrection from the Point of View of the Cell-Theory. By Gustaf Björklund; translated by J. E. Fries. With portrait, 12mo, 198 pages. Open Court Publishing Co. $1.

The Spiritual Nature of Man. By Stanton Coit, Ph.D. 12mo, 112 pages. Bayswater: West London Ethical Society. Paper.

BOOKS FOR THE YOUNG.

The Gossamer Thread: The Chronicles of Velleda. By Venita Seibert. Illustrated in tint. 12mo, 224 pages. Small, Maynard & Co, $1. net.

Teddie. By Frederic H. Britton. 12mo, 315 pages. Detroit: F. B. Dickerson Co. $1.

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The Legends of the Jews. By Louis Ginzberg; translated by Henrietta Szold. Volume II. Large 8vo, 375 pages. Philadelphia: Jewish Publication Society of America.

"Uncle Tom's Cabin" in Germany. By Grace Edith Maclean, Ph.D. Large 8vo, 101 pages. University of Pennsylvania. (D. Appleton & Co., Publishing Agents.)

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OUR LITERARY LOVES AND HATES.

To have any positive literary likings and dislikings at all, is a gain which often is rated at its real worth only after years of fancied or outwardly-imposed literary tastes and distastes. To have read "Paradise Lost" three times, and to be able to tell why it is numbered among the masterpieces of the world's literature, is good as far as it goes, and it may go far toward refining the taste and making it impossible to enjoy unreservedly a metrical performance like "Lucile"; but it need not mean that one heartily and spontaneously revels in the grandeurs and sublimities of Milton's epic. The proudly acknowledged favorites of those young readers who are something better than frivolous readers, or readers of cheap sensationalism, are and must be, as a rule, the books they have been taught to believe they ought to like, not necessarily the books they voluntarily choose out of a whole library. What then is the sense of dismay and confusion with which the adult reader one day discovers that what he has always supposed he had a real preference for is after all far from being what he instinctively and temperamentally craves, and what he now recognizes as his proper literary pabulum! The mingled astonishment and self-reproach and sense of enlargement at so astounding a revelation to oneself of one's previous conscientious dishonesty (for such it really is) bear a close resemblance to those feelings of combined remorse and freedom with which one at last discovers—if he belong not to the class of those who never attain to the power and privilege of thinking for themselves—how small a hold on his inmost convictions some of the traditionally-held tenets of his religious faith actually have. That there is not, as we had supposed, one and only one road to salvation, either intellectual or spiritual, for the whole world, is at first a disconcerting but afterward a more and more exhilarating discovery. We too—it dawns upon us—help to determine what books shall be profitable for edification and shall survive the literary deluge. Even our weak hands aid in building the ark whence shall step forth on some distant Ararat the authors chosen out for rescue from a speedy ob-

livion and for the future guidance and uplift of the race.

But beyond the fact that readers as a whole decide the fate of writers, and that certain general kinds of books are, and so far as we can see always must be, esteemed superior, and certain other kinds inferior, there is world-wide room for difference of opinion in the judgment of literature, and there are boundless possibilities of unforeseen developments in both the tastes of readers and the productions of writers. The only thing to be counted on with certainty is that the unexpected will surely happen with refreshing frequency on both sides.

The curiosities of individual taste that tend to puzzle the philosopher would form a list long enough to circle the globe. Why, for example, should the sane and sensible Macaulay, of vast reading and of unusual powers as a writer of solid and enduring books, have revelled in Richardson's pitilessly spun-out essays in didactic sentimentalism? "Clarissa Harlowe," he told Charles Greville, he could almost restore if it were lost,—which is far more staggering than his reputed ability to reproduce "Paradise Lost." Even bluff old Johnson, the uncompromising foe to all namby-pambyism, and known to have acknowledged to Boswell that "you would hang yourself from impatience" if you read Richardson for the story, held his novels in high esteem and commended their author as the first to teach the passions to move at the command of virtue. Lady Mary Wortley Montagu, who declared that Richardson knew nothing of the manners of good society, could not help weeping "like a milkmaid" over "Clarissa." A certain Dutch minister, Leslie Stephen tells us, even went so far as to maintain that parts of this novel, if found in the Bible, would be "pointed out as manifest proofs of divine inspiration"; and Rousseau, in a letter to d'Alembert, avows that there is in no language a romance equal to or approaching "Clarissa." But any robustness of appetite on Rousseau's part for sentimental mush served in quart bowls need not greatly astonish one. In fact, there is in one sense nothing surprising in the admiration professed by any of these persons for the frothy sentiment of Richardson: it was less a case of individual bias of judgment than of yielding to a prevalent frenzy—like the tulip craze that once swept over Holland, or the mania for monstrous hats that now possesses the women of two continents.

In Mr. John Graham Brooks's recent excellent biography of William Henry Baldwin, Jr., there is printed a part of a letter from Baldwin to an intimate friend, in which the writer speaks affectionately of his small library of carefully selected volumes, all fondly read and re-read, and clung to in preference to any later or less trustworthy candidates for his favor; and among the few he mentions by name is "Marius," as in need of a new binding. Assuming "Marius the Epicurean" to have been meant, we ask ourselves why this manager of railroads and active director in many great business corporations, this social reformer and trustee of Tuskegee, this friend of the negro and worker for the uplift of the poor in the South, this broad-minded and large-hearted philanthropist whom the oppression of the Jews in Russia and the massacre of the Christians in Armenia alike moved with wrath and pity,—why should he, of all men, go to Walter Pater, the secluded æsthete, the Aristippus of Oxford, the coiner of exquisite phrases, for spiritual or intellectual sustenance? What could there possibly have been in common between the minutely painstaking, the all but pedantic, author of "Marius," fashioning and re-fashioning his periods with the laborious nicety of a mediæval monk illuminating a precious manuscript, and the executive head of large undertakings in the modern world of affairs? It is a clear case of the attraction of opposites, and is capable of no more logical explanation. But in the very unaccountability of our literary likings lies the strongest proof of their genuineness. The things that are real in this world have a way of being inexplicable, or ultimate. What rests on a reason needs still another reason to support the first, and so on in infinite regression.

But with all this arbitrariness of individual choice there are, fortunately, some general bounds set to the play of whim and caprice in the selection of books. Otherwise the publisher's business would be an even more hazardous enterprise than it is, and the conduct of public libraries to the general contentment of the average reader would be rendered far more difficult. The mental and moral atmosphere of any particular period is the atmosphere breathed, perforce, by all who live at that time. Our standards of taste are, far more than we like to admit, determined for us, and it would be extremely difficult if not impossible for any one of us to develop a consuming passion for Paphlagonian poetry or for Tishbite drama when no one else in the world was similarly moved. Almost equally difficult, it is true, do some aggressively independent persons find it

to acknowledge a liking — perhaps even to feel it — for what all the rest of the world happens just then to be reading and praising. And so we demand, in degrees varying with each individual, some friendly approval of our literary loves, some cordial endorsement of our literary hates, inasmuch as we are all human; and also we occasionally welcome from others some measure of disapproval and some inability to sympathize and understand, in order that we may thereby flatteringly persuade ourselves of our own marked individuality and intellectual superiority.

But here we seem to be approaching the region of psychology, whose deep waters do not invite our present sounding.

CASUAL COMMENT.

A REAL "FIND" BY A PUBLISHER'S READER is an event so rare, as has been said by one of our genial literary essayists—perhaps Curtis or Howells, or someone who knew whereof he spoke — that when the patient literary purveyor discovers such a treasure among the reams of uncompellatory manuscripts through which he plods his weary way, he is so elated that he goes about clapping his friends on the shoulder and inviting them to take a drink with him in celebration of his luck. Some such spiritual exhilaration would have been pardonable, we fancy, to the reader for Messrs. Houghton Mifflin Company when the manuscript of "Enchanted Ground" swam into his ken. The joyous event must have diffused an atmosphere of cheer through the sedate establishment on Park Street, and brought prosperity to the more hilarious centres of culture variously located on Tremont Street and Beacon Hill. And now the book is issued, and the public become sharers in the joy, not necessarily to celebrate its advent with libations, but to delight in it and go about telling their story-loving friends how good it is. For that it will be a favorite seems to us a safe prediction. It has freshness, novelty, delicate fancy, and sparkling humor,—innumerable graces of style and warm human interest of character and story that come like a grateful breeze across the arid waste of much of our contemporaneous fiction. The people whom we meet — and never meet too often — in these diverting pages are not theatrical figures from an artificial stage, but real persons from real life, the life of now and here. It is in New York — our modern Babel — that the story is laid; the city of Power, of Ambition, but most of all the city of Youth. And this is a story of Youth — its trials and struggles, its temptations and dangers, its triumphs and defeats; Youth, that finds here its Enchanted Ground, where it may dream and strive but must be ever vigilant, upon which save at its peril it must never sleep. It is like the place of vigils of the "Virginians of the Valley," where

> "Still the 'Golden Horseshoe' knights
> Their old Dominion keep;
> Whose foes have found Enchanted Ground,
> But not a knight asleep."

We know not if the title of this book was derived from Ticknor's poem, but the lines quoted might fitly have been placed on the title-page. It does not lessen the charm of the work to find its author, Mr. Harry James Smith, a comparatively unknown writer. We recall a short story by him, published in a magazine a few years ago, which left a distinct impression of power and fine literary workmanship. He appears also as the author of "Amédée's Son" on the title-page of the present volume. He certainly is a writer of promise. He works in his own field, and his touch is all his own; his style is singularly pleasing, devoid of affectation or mannerism — although we wish he had been satisfied with but one use of a word so dubious as *indicible.* But why speak of fly-specks on a fabric so finely wrought? One such episode as that of the old Frenchman (a famous *chef* in his time), and his wife, making a surreptitious pigeon-pie from a pet pigeon, and, after the fatigue of the achievement, calmly going to sleep beside the oven where the wonderful pie is burning to a cinder, alone compensates for the reading of the book. And there is no part of it which, once begun, is likely to be left unread.

* * *

THE LEGEND OF WASHINGTON'S PROFANITY AT MONMOUTH will doubtless survive, in company with the venerable tradition of the cherry-tree incident, with the oft-repeated assertion that men and women were burned for witchcraft at Salem, with the too-good-not-to-be-true story of Emerson's and Margaret Fuller's ecstatic comments on the dancing of Fanny Elssler, and with countless other picturesque falsifications of historic fact. The latest refutation of the swearing incident comes from the pen of Marion Harland (in her recently-published autobiography) on the authority of a Revolutionary veteran, one Sterling Smith, who was uncle to the autobiographer's grandfather. "He did not swear," declared the old soldier vehemently. "I was close behind him — and I can tell you, sir, we rode fast — when what should we meet running away, lickety-split from the field of battle, with the British almost at their heels, but Gen'ral Lee and his men. Then, with that, says Gen'ral Washington, speaking out loud and sharp — says he, 'Gen'ral Lee, in God's name, what is the meaning of this ill-timed prudence?'" Lee's answer, as given by Smith, was this: "I know of no one who has more of that most damnable virtue than your Excellency." And so, according to this witness, we have Washington indulging in nothing worse than a justifiable invocation of the Deity, and Lee garnishing his reply with a veritable swear-word. When John Fiske,

fifteen years ago, delivered at Charlottesville his lecture on "Charles Lee, the Soldier of Fortune," and alluded therein to this Monmouth incident, one of his hearers related to him from memory, and afterward reduced to writing at his request, the testimony of another Revolutionary veteran, one Major Jacob Morton, who claimed to have been within a few yards of Washington when the historic utterance was made. "My God! General Lee, what are you about?" was Morton's version of the passionate speech; and he added that when Lee attempted to explain his conduct, the other, his hand lifted high as when he had first spoken, waved it angrily and cried, "Go to the rear, sir!" Then he spurred his horse and rode rapidly forward. "The whole thing occurred as quickly as I can tell it to you," concluded the major, who, we are assured, was a man of well-known honesty, courage, and integrity. Fiske's lecture, with foot-note account of Morton and his report of the incident, is contained in the first volume of his posthumous "Essays, Historical and Literary."

• • •

THE PICTURESQUE SUPERFLUITIES OF SPEECH, in any living language, are surprisingly numerous. By picturesque superfluities we mean those colloquial and sometimes illogical additions that help to make a phrase or sentence more unmistakable or more emphatic in its meaning than if stripped of all but the strictly necessary elements. In these days of horseless vehicles by the tens of thousands, and of reckless chauffeurs at the steering-wheel, it is not astonishing that every week we read of some automobile as having "turned turtle"; and recalling from the happy days of childhood the helpless aspect of a mud-turtle on its back, we gain an immediate and vivid conception of the automobile's sorry plight. To turn, or to turn over, or to upset, would be strictly sufficient, and would satisfy the purist, but would not appeal so strongly to the imagination. House and home, might and main, toil and moil, by hook or crook — these are familiar examples of the emphasis gained by repeating an idea in other terms. To stick fast, to stop short, to join together, to rise up, to sink down, to cry out, to issue forth, — such instances of verbs redundantly helped out by prepositions or adverbs are innumerable. It is as if the mind were not nimble enough or adaptable enough to grasp a quick succession of naked statements; some loosely fluttering rags and strings of amplification must be appended to arrest attention and facilitate assimilation. Is not this one reason why none of the now numerous artificial languages has made much headway in its linguistic conquest of the world? It is as if the stomach were offered pure carbon, hydrogen, oxygen, and nitrogen, and told to digest them and build up thereon the bodily tissues. One of the more recent of these made-to-order tongues (the "Universal" language, we believe) has now withdrawn from the field in favor of French, its inventor perhaps perceiving the hopelessness of trying to foist on the world a mere skeleton of symbols under the name of a language. No more than man himself can a language, or a system of orthography, for that matter, live without "atmosphere."

• • •

THE PRESERVATION OF NEW ENGLAND ANTIQUITIES is to be systematically undertaken by a society just organized, with headquarters at No. 20 Beacon Street, Boston, whose purpose is to rescue from destruction or obliteration historic dwelling-houses, famous taverns, memorable battle-fields, etc., a museum being in contemplation for the housing of such movable material as shall be from time to time acquired. Civilized man differs from the savage in having a past and a future. The relics of our past have hitherto been treated with insufficient respect. The Hancock mansion on Beacon Hill, for example, than which no finer or historically more interesting example of colonial architecture could have been found, was torn down in 1863 — partly because Governor Hancock died before giving testamentary expression to his alleged intention of leaving the house to the Commonwealth, and partly because the legislature sitting in 1863 was too little enlightened and liberal to authorize the purchase of the famous building when it was offered at a low valuation. Such blunders and omissions it is the aim of the new society to guard against in the future. The first number of its Bulletin is an illustrated prospectus. Among the score of historic old houses pictured in its pages one fails to note that oldest and not least important of famous New England homesteads, the so-called Cradock House of Medford, which dates back to about 1634 and is still in an excellent state of preservation, thanks to certain timely repairs. The society invites correspondence from those desiring to join its membership, or who are otherwise interested in its work.

• • •

EASY VICTIMS OF SUPERSTITION are commonly found among actors, artists, musicians, young lovers, and others who, whether temporarily or habitually, live much in their emotions and let their reason slumber. To the ardent Romeo, his dreams "presage some joyful news at hand" on the very eve of his learning that Juliet "sleeps in Capel's monument." The veteran dramatic critic, Mr. George P. Goodale, contributes to "The Dramatic Mirror" some striking instances of actors' superstition. Edwin Booth cherished a shuddering abhorrence for the peacock's feather, a particular hoodoo of stage-folk. Upon the completion of Booth's Theatre in New York, a valued friend presented the actor-manager with a fine stuffed peacock of brilliantly iridescent tail. Unwilling to offend by declining the gift, Booth placed it on top of his desk, but presently declared to another friend that the new playhouse was doomed. A few years later he walked out of its doors bankrupt in purse and void of hope — all on account of that fatal peacock! Mr.

Robert Edeson, no neurasthenic victim of wanton fancies, is said to insist on carrying in his pocket, when he goes on for the opening scene in a play, a bit of the greased paint from the stick used by him in his first make-up for the professional stage. Mr. Frank McIntyre, the corpulent comedian, owes his confidence before the public to the presence on his person of the drawstring from the football suit he wore in "Strongheart." We have heard in regard to a certain well-known actress that she could not be cured of her mania for picking up pins in her walks, until a mischievous friend had strewn her path with these toilet accessories from her hotel to the theatre where she was playing, thus compelling her to do violence to her pet superstition or to miss her engagement. Probably there is no one, however severely rational, but keeps some little corner of his mind for unreason to run riot in. Life were otherwise too desperately a thing of causes and effects, a monotonous chain of antecedents and sequences.

. . .

An indignant denial of authorship is sent to his American publishers by Mr. H. G. Wells, who professes inability to "understand the mental quality of the people who can suppose that I" — we quote his own words — "should deliberately write a lying preface over my own signature to a book by myself, stating in the clearest manner that I did not write it." The book in question is, of course, the much-talked-about "George Meek, Bath-Chair Man, by Himself." Absurd, preposterous, impossible, that he should have written it, declares the affronted author of "Mr. Polly" and "Kipps" and "Ann Veronica." "George Meek is a very real and inimitable human being," he continues, in the same tone of outraged innocence and grieved surprise, "and I am about as capable of fabricating his work as he is of fabricating mine. Will you kindly make this denial public in whatever manner you think best." And meanwhile the sale of "George Meek" goes merrily on, which may possibly soothe the perturbed feelings of the man who is not George Meek. Why is not this the "psychological moment" to bring out a new edition of the book with a frontispiece portrait of Mr. Meek (pushing his bath chair) and an appended affidavit, duly signed and witnessed, of his veritable existence and his actual authorship of his *bona-fide* autobiography? What a convincing retort that would be to these doubting critics of honest George!

. . .

A thousand-dollar prize for the best boys' story, the first considerable prize ever offered for juvenile fiction, is announced by the Messrs. Jack of Edinburgh. Two hundred pounds is the exact size of this tidy premium, and, like the recent prize offer of £250 from Mr. Andrew Melrose for the best novel, it is likely to evoke manuscripts from many new authors; like that also it may lead to the publication not only of the prize-winning story but also of the second and third best productions. Thus is talent rightly stimulated, and "good stuff" for young readers brought to light. The committee of award in this instance might well be made up from among the brightest youngsters from the Edinburgh public schools. Boys know what they like, and are frank in their opinions if given a fair chance to state them.

COMMUNICATION.

THE QUESTION OF "IMMORAL DRAMA."

(To the Editor of The Dial.)

Your correspondent M. C. A., in your issue of August 1, argues for the essential validity of the statement, "There is no such thing, *per se*, as an immoral subject for a play." It should be noted that a critic of this dictum is not required to maintain that the *subject* is immoral, *per se*, but only that it is *immoral for a play*. I should certainly hold that there is no subject which may not be discussed in a moral manner, but that it may be so discussed in a play presented to the general public does not seem to follow. Nobody would dispute the statement that there are substances which, *per se*, are unfit for human food; is there not some analogy between our physical and intellectual *pabula?* The distinction between immorality and bad taste is perhaps not so fundamental as M. C. A. maintains. An immoral thing is one which is contrary to prevalent customs or practices considered good. Literally, only *acts* can be immoral (remembering, however, that in this sense a thought is an act); certainly science and philosophy must maintain that an immoral *subject* is an impossibility. Thus, although the statement criticised and defended is in reality perfectly plain, it should have read, "There is no subject, the representation of which in a play necessarily constitutes an immoral act." The imagination of any reader should be sufficient to picture situations in which this would not be true.

Is it immoral to offend good taste? It must be remembered that all things are good or bad, moral or immoral, as in the long run they affect our thoughts and feelings. Surely it is illogical to argue that the offense ceases to be immoral in its nature when it affects them immediately and directly. Nevertheless, there is a real distinction, based on the fact that "good taste" in a number of matters is not universal. When I say a thing is immoral, without qualification, it is generally understood that it is contrary to *established* good custom. When I say it is in bad taste, I may be taking the liberty of assuming that *my* personal taste is a valid standard to go by, and am rarely supposed to be assuming that the offended "taste" is even nearly universal. On the contrary, while everyone claims to possess "good taste," all admit that it is very rare. It is because of this that I am not at liberty roundly to declare plays "immoral" because I detest them; but I may nevertheless conclude, after due meditation, that plays which I detest have an injurious effect on those who like them, and are, broadly and ultimately, subversive of the great established good purposes and ends of society. When I am convinced of this, I call them immoral, and thank my "good taste" for leading me to see the light.

T. D. A. Cockerell.

University of Colorado, August 8, 1910.

The New Books.

"Chantecler" in English.

M. Rostand's "Chantecler" has been "done into English," and is now to be had complete in book form. It is a prose translation, made by Miss Gertrude Hall. The question of an English version has been much discussed, and it must be confessed that the possibility of an adequate one is by no means proved even now. If "Chantecler" were primarily gallinaceous, our idom might assimilate him; but he is first of all Gallic, and he must, in spite of the translators, remain essentially Gallic to the end. As the national bird of France, his naturalization among us is about as problematic as that of "the lion and the unicorn" in the old song; and a single glance at the dumpy hang-tailed rooster, depressingly realistic, on the cover-page of a popular magazine, destroys all idea of his equivalence to the rooster rampant of the French *louis d'or*, cocksure and splendid, with swelling throat and proudly flaunting tail. Yes, *il y a une différence.* "Cockadoodledoo" has but a hint of the clarion ring of the French "*cocorico*"; we have no *fabliaux* or traditions of military glory to exalt and magnify the figure of the humble guardian of the poultry-yard, and our gold-pieces, unlike the French ones, bear a bird quite different from a crowing chanticleer. The mere idea of a barn-yard drama, therefore, impresses many of us as ridiculous There is little to excite the Anglo-Saxon imagination in this unnatural apotheosis of the ruler of the roost.

It is, indeed, more than likely that, except for some fugacious curiosity, this is the real American attitude toward Rostand's classic drama. The critic may talk as he please, the student and cosmopolite cry foul play, but the fact remains that national prejudices are untranslatable. Besides, it is extremely doubtful if domestic animals can be domesticated on the American stage. In general, we have no deep fellow-feeling for the animals, in spite of the success of the immortal Peter the Monk in dramatic vaudeville. Of course, Rostand's characters are not, *au fond*, animals. His psychology and his use of the emotions are absolutely human, since his characters are men disguised — two-legged animals *with* feathers, contravening the Aristotelian definition!

But Aristotle and the question of Rostand's ornithological orthodoxy will take us too far afield. Let us get back to "Chantecler." We had been led to believe, all along, that this translation would be in verse; not in alexandrines perhaps, but in appropriate pendecasyllabics. That was our dream of an English translation of "Chantecler," and the prosaic reality of the outcome is a disappointment. Yet Miss Hall has given us admirable verse translations of the French poets, and the charm and faithfulness of her versions of Verlaine make one regret that she neglected the opportunity afforded by Rostand's "Prologue" and the much-belauded "Hymn to the Sun." The prologue-poem, a veritable lyrical overture, strikes the keynote for the whole play; and its rendition into prose, with over six stanzas omitted, is the first sacrifice made to the pedestrian muse. After the Prologue they follow thick and fast: onomatopoetic effects, puns (not all translatable, to be sure), bits of dialogue, etc. Of course it was to be expected that liberties would be taken with the French; but if they are taken, the retention of the graceful lightness of the original should ever be the end in view, and it must be admitted that parts of this translation remind one too strongly of the incorrect correctness of the classroom. On the other hand, many of the puns are imitated in the English, often with considerable ingenuity, and the general faithfulness of the work is worthy of high praise.

One lays down the volume, however, with a definite conviction of the impossibility of translating Rostand. "Chantecler" in English is not "Chantecler" at all; nor could it ever be. The outlines, the colors, may be copied well enough, but the life, the spirit, the *esprit* which give to the original its light and fragile grace, are not to be recaptured in another tongue. One could instance a hundred untranslatable lines. It is a pity — but "Chantecler" in English can never be more than a colored photograph, a tissue-paper butterfly. We are afraid there is no help for it: we must brush up our rusty French if we are to enjoy "Chantecler." Fortified with patience plus a *dictionnaire d'argot*, we can easily get into the spirit of the original, and in the French we shall find that "Chantecler" has both rhyme and reason. We may miss some of the puns, of course, but in the sum total of Rostand's too abundant wit we may well lose them. We shall lose none of the onomatopoetic beauty of the French; we shall miss none of the poetry; nay, we may get from the play more than if we saw

* Chantecler. By Edmond Rostand. Translated by Gertrude Hall. New York: Duffield & Co.

it on the stage. Reports from France tell of many disappointed spectators,—and, indeed, to one who has read the play in the French it is evident that actors short of the very best could hardly fail to spoil it. With Guitry himself in the title *rôle*, did not Paris regret the exuberance of Coquelin?

Let us, then, keep away from the theatre and read "Chantecler," if we can, in the original. Inferior to "Cyrano" as a drama, it is perhaps equal to it as a dramatic poem; and the second act, with its exquisite picture of the sunrise, has a lyrical breadth and sweep that Rostand has never surpassed. The poem has a moral, too, which we shall not discuss, save to say that the splendid courage of the disillusioned hero is a keynote of the French character which Anatole France, with his deterministic pessimism, sometimes makes us forget. Read "Chantecler." With all its excess of technique, with all its strenuous virtuosity, it teaches a lesson of strenuous virtue.

LEWIS PIAGET SHANKS.

A VOLUME OF UNRETICENT MEMOIRS.*

Princess Helene von Racowitza, who served George Meredith as a model for his heroine in "The Tragic Comedians," offers her autobiography to the world with the prefatory warning that it is not intended for "timid souls or conventional thinkers, nor for those who are prudishly inclined or narrow-minded." Her reminiscences of a brilliant and rather tempestuous life have been written, it appears, "for emancipated people — for those independent souls who, having reached the pinnacle which stands above all conventions, look forward to the time when each one will be free to form his own life according to his individuality, untrammelled by social or family prejudices." That she has written with freedom and frankness, her pages leave no room for doubt; and while some of her disclosures might well have been reserved for her father-confessor, that thought seems not to have occurred to this broad-minded and independent lady. Certainly the story of her life reads like fiction, and may be of interest not only to those who knew her while she was in this country, but to all who enjoy a volume of sprightly memoirs.

Madame von Racowitza's heritage was unusual. Her father's family was originally a Swedish-Norwegian one, directly descended from the Vikings, with the fiercest of Norse blood in their veins; her mother belonged to one of the old and highly cultured Jewish families in Berlin, whose members during the eighteenth century gave to the world poets and philosophers such as the Ashers, Mendelssohns, Beers, and even Heinrich Heine. During Helene's childhood they lived in Munich, where their *salon* was the resort of eminent men and women, poets, artists, scholars, and of those then known in Berlin as the "Æsthetes." Helene's vivid temperament seems to have asserted itself even at this early period, according to an incident she relates of herself which occurred before she was a year old, while her parents were staying with the Crown Prince and Princess of Bavaria. One morning her mother left her in the castle garden in care of a nurse whose blithe dismissal of responsibility left Helene quite alone, crying broken-heartedly. The young crown princess, hearing the cries, hurried in their direction, and discovered the child lying face downward on the grass. On being carried to her mother, she shook the baby's fist at Madame Dönnige, saying "Little Helene must not be deserted like this; she is born to be loved, and will cry herself to death if she is left alone" — a commentary which was not without significance during the events of her later life.

Helene's early education included little that was conducive to ideals of a moral or religious nature. The atmosphere in which she lived she describes as that of an eighteenth-century novel: "I never remember that anything in our house was considered reprehensible except 'bad manners,' awkward speech or intonation, all and sundry that jarred upon the sense of beauty. In my father's as well as my mother's family there was an absolutely fanatical love of beauty. . . . Morals were of secondary consideration, although lying was strictly forbidden." At the age of twelve she was taken to private balls, and from that time on was made love to "officially," as she puts it. In describing the impression she made at that time, she quotes from Baron Voldendroff, who thus speaks of her in his "Remembrances of an Old Münchner":

> "I entered the blue drawing-room, but my feet were arrested on the threshold by a wonderful picture. The sun's rays fell on the figure of a young girl who sat in the window niche — a girl of such extraordinary beauty that I instinctively held my breath in order not to disturb this creature out of a fairy tale. Dainty and winsome as a fairy, with sharply cut profile, in which the slightly aquiline nose and the finely drawn mouth were

* PRINCESS HELENE VON RACOWITZA. An Autobiography. Translated from the German by Cecil Mar. New York: The Macmillan Co.

conspicuous, she sat or rather reclined in the chair, her little head drawn back, as if by the weight of the glorious golden hair; her eyes were bent dreamily on the distance. And what eyes! Later on I often looked into them, but do not know yet what colour they are, whether grey, blue, or green. They continually changed colour; sometimes they wore the most gentle dove-like expression, sometimes — particularly when the heavy lids half hid them as if in fatigue — they flamed like eyes of a beast of prey. . . . At the noise of the closing door, she turned her head towards me and said with the greatest *aplomb*, 'Mamma is not here, but she will come directly,— do sit down.' I mentioned my name, upon which she made a graceful bow, and I greeted her with the words, 'I suppose you are the Helene we have been expecting from Berlin?' 'Quite right,' was the reply; and thus I beheld for the first time the enchantress Helene, who in later years was so passionately beloved and so bitterly reviled."

It was soon after this that her mother forced her into an engagement with a profligate Italian, whose suit, thanks to her kindly and clever grandmother, did not prosper. Once rid of the odious Italian, however, it was not long before she entered upon her first real love-affair, to which she abandoned herself so intensely that Baron von Kotzebue said of it later: "I have witnessed three elemental forces in my life. I have been in a typhoon; I have seen one of the greatest volcanic eruptions of this century; and I was a spectator of Helene von Dönnige's first love." Unable to obtain her parents' consent to a marriage with the charming Russian officer, she spent a winter with her grandmother in Berlin, where, while "calling upon the heavens for a Southerner with hot blood in his veins," she met Yanko von Racowitza, her dream of a dark fairy prince — her "Moorish page," as she often called him. He it was who later shot Lassalle, and whom Helene afterward married — regarding him as Lassalle's "innocent murderer."

On the eve of her promise to Yanko to "marry him if she did not find some one whom she could love far better, and if she did not go on the stage," she met Lassalle for the first time; and as the principal interest in her life attaches to her relationship with the French revolutionist, it is not amiss to quote her description of the event which had such tragic consequences. She was in a friend's drawing-room, sitting in the background that she might listen to the great man before meeting him.

"The folding doors opened, and two gentlemen stepped with the host into the lighted drawing-room. I do not know why, but having heard continually of Lassalle's mind and erudition, I had imagined him to be a little man with strongly marked Jewish features. As a matter of fact I had not thought much about his personal appearance, and one of the men was exactly as I have described. With him entered a tall figure with a Cæsar-like head and expression. It never entered my head that this could be Lassalle — the little Jew must be he! Clever men are ugly; but the tall, imposing one began to speak, and I forgot all else. I could only listen and listen, and at last, in a flash, I realized that it *must* be he and no other. Everyone in the room listened spellbound to his conversation, which was stormy and powerful, sweeping over everything I had hitherto considered as unalterable and sacred. . . . I listened entranced, enthusiastic, but nevertheless not agreeing with everything he was saying. Suddenly I sprang up, and forgetting that this man had never seen me, I interrupted him by exclaiming, 'No! I do not agree with you there.' For one moment he stopped; the eagle glance of his commanding blue eyes was directed upon me, then a smile crept over his classic features, and stepping up to me he said softly, 'Ho, ho! so *this* is what she looks like! I thought so! That's all right. And' — laughing heartily — '*No* is the first word I hear spoken by this mortal?' It was all over. In that very first moment he could have said that which he did a little later: 'We both knew that we had met our destiny in each other.' The people around us were forgotten. . . . We remained together the whole evening. When at last my relations got up to leave, Lassalle came out into the hall with me, wrapped me up carefully in my cloak, and, impatient at the long farewells in the drawing-room, opened the door of the flat, lifted me high in his arms, and carried me down stairs. No protest was made by me at such an absolutely incredible proceeding. It all seemed to me so natural, so much a matter of course . . . and when we arrived at my own door he said to me, 'Tomorrow I am coming to grandmamma to get her consent!'"

The subsequent story of their engagement is well known,— Helene's failure to obtain the consent of her parents, their shameful mistreatment of her in their effort to break off the match, the consequent misunderstandings and loss of faith which culminated in the duel between Lassalle and Yanko.

"Now followed in my life months of sorrow beyond description. To be obliged to remain with my detested parents and to see no deliverance but in a marriage with the man who, even although he had not wished it, was still the murderer of Ferdinand. . . . Can one imagine a more terrible situation? The apathy I have already mentioned had taken possession of me and protected me during the earlier time from some desperate act. Poor Yanko surrounded me with such tender care, lamented and wept so bitterly with me over my fate that at last I pitied him even more than I did myself. In my eyes — I have said it thousands of times, and can only repeat it again and again — the murderer of Lassalle was not Yanko, but my father. Yanko had been forced into the appalling situation. They had bewildered his not too keen understanding with false notions of honor: persuaded him he must take my father's place and save my honor, which had been tarnished by Lassalle and the countess. In short, they had forced the weapon into his hand with which he, without wishing it (that I can swear before God and everything I hold sacred), had killed the man for whose sake he had really meant to sacrifice himself."

After their marriage, Yanko lived only a short time; and Madame Helene came to America with Serge von Schewitsch, with whom she

afterward went through the marriage ceremony three separate times. For a woman with so fine a disregard of the conventions, this certainly seems a little superfluous. The remainder of the volume is devoted chiefly to her twelve years' career as actress and author in this country. The portraits and other illustrations with which the volume is embellished add not a little to its attractiveness and interest.

MARGARET C. ANDERSON.

THE GREATEST OF THE SEVENTEENTH CENTURY LYRISTS.*

To draw a parallel between Herrick and Swift seems at first sight preposterous, so radical are the differences in their characters and works; but one can hardly read through Professor Moorman's interesting study of Herrick without observing striking similarities in his career to some in Swift's. Both were early left to the care of an uncle for support, one losing his father shortly after, the other before, birth; both found London their most congenial abode, and both accepted ecclesiastical appointment away from London; both liked their rustic parishioners none too well, and uttered their discontent at their necessary retirement in bitter words; both regarded less the sanctities of their profession than the cakes and ale of the joyous secular world; both wrote some verses more remarkable for their trenchancy of sentiment than for their delicacy of expression. But in their characteristic literary work they are the poles asunder: one is the sweetest singer of the Caroline lyrists; the other is the most vitriolic of the prose satirists of the reign of Anne.

We do not know a great deal of the life of Herrick, and we cannot draw with safety biographic inferences from his poetry. Professor Moorman has brought together all the facts furnished by a careful examination of the records and a judicious study of Herrick's work, and still there are large gaps unfilled. We know that he disappointed his uncle, the "close-fisted old knight" Sir William Herrick, when he refused to follow the latter's profession as a goldsmith and entered Cambridge at the mature age of twenty-two, and that he spent most of his spare time in college writing his uncle for money to meet his bills. The letters still exist as damning evidence against the old curmudgeon, who would not give his nephew what was rightfully his. He also studied law at Cambridge, partly because he could live more cheaply at Trinity Hall than at St. John's. When he came up to London, after graduation, he apparently dropped the law and became, what was much more congenial, the music at the

> "lyric feasts,
> Made at the Sun,
> The Dog, the Triple Tun,"

and dedicated verses to "Saint Ben, to aid me." Here he had many mistresses to inspire his verse, but they seem to have been mainly poetic, whether they are known as "stately Julia, prime of all," or as the more matter-of-fact Mistress Elizabeth Wheeler. He chose rather to "follow the primrose path of dalliance," enjoying to the full the pleasures of London, and taking no thought of the morrow.

> "I fear no earthly powers,
> But care for crowns of flowers;
> And love to have my beard
> With wine and oil besmeared.
> This day I'll drown all sorrow;
> Who knows to live to-morrow?"

But the morrow brought with it unexpected change, and in 1629 Herrick became vicar of Dean Prior in Devonshire. The thought of his new life inspired him to indite his verses bidding farewell to poetry and to the jolly company of Ben Jonson and his fellows in their London tavern. His new life was the cure of souls, not the music at the feast. But this life was not so dull and dismal as it seemed to him then and has seemed to many readers of his poems. Professor Moorman shows that his verses expressing his dislike for Dean Prior and his parishioners belong to the later years of his stay there, when his Cromwellian flock were in strong opposition to him as their royalist vicar and were of course prevailing. It was then that he broke out into diatribes against them as

> "A people currish, churlish as the seas,
> And rude almost as rudest savages;"

and of the place thus:

> "Search worlds of ice, and rather there
> Dwell than in loathed Devonshire."

That he sang of "May-poles, hock-carts, wassails, wakes," as charmingly as he did of Julia and the liquefaction of her clothes, shows that he found pleasure in life, even though it was not in London. And his relations with his people were on the whole pleasant, even though it is recorded on doubtful authority that he one time threw his sermon at his congregation, with a curse for their inattention. We like to think of his happy relations with Prudence Baldwin, his faithful housekeeper, and to believe on quite

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*ROBERT HERRICK. A Biographical and Critical Study. By F. W. Moorman, B.A., Ph.D. New York: John Lane Co

insufficient evidence that he kept a pet pig, which he taught to drink out of a tankard, and to know that some of his "Noble Numbers" were handed down for one hundred and fifty years by oral tradition in the place where he ministered. At the end of eighteen years he went back to London, in 1647, as one of the "outed" clergy, who refused to subscribe to the Solemn League and Covenant. What else he did in London besides publish his "Hesperides" and "Noble Numbers," we do not know in any detail; we do know that he returned to Dean Prior in 1662 and that he died in 1674.

The second part of Professor Moorman's work is a critical study of Herrick's poetry, the lyrical and non-lyrical poems of the "Hesperides" and the "Noble Numbers," and a discussion of the relation of the Elizabethan to the Caroline lyric. Professors Schelling and Wendell hold that the latter shows signs of degeneration in its evolution from the former; Mr. Swinburne saw in the work of Herrick the culminating glory of the lyric in this continuous period. Professor Moorman maintains that the difference is one of kind rather than of degree, and to prove his contention he outlines the development of this form in its various manifestations. There is the native product that reached its culmination in the matchless songs of the Shakespearean plays; there are the madrigals that came in under Italian influence, and the sonnets that were introduced by Wyatt and Surrey, both kinds in the main art-lyrics that lack the spontaneity of the native songs; and there are the verses of the "Miscellanies" which glow with the Italy of the Renaissance, and of which we have a famous example in Marlowe's exquisite "Come live with me and be my love." This poetry is that of "a nation in the first glory of adolescence, whose movements have an indefinable rhythmic grace, and whose outlook upon the world is untroubled by care or misgiving. It is a lyric which recreates for us the golden age long dreamed of by the poets of antiquity." But this lyric is rarely intense, individual; it does not reveal the recesses of the poet's soul. The Caroline poets, on the other hand, do reveal personality; and the first of them, Donne, lays bare his soul in every line he writes. For him his verse is the "cry of an intense and passion-swept soul." Thus, as the lyric became more subjective, it became more and more formally excellent, more and more a work of art. And the great agents in achieving this result were Ben Jonson, and through him the Greek and Latin poets, Anacreon, Catullus, and Horace. The conclusion is therefore that, though there may be a "loss of spontaneity, tunefulness, and at times of idyllic beauty, there is an immense gain in all that pertains to art. A sense of form and of structure manifests itself; and the lyric, sacrificing romantic charms, wins instead a certain classic grace. . . . The seventeenth century brought to lyric poetry the sense of individuality, the personal note, the lyrical cry of a human soul amid its pleasures and its pains, its hopes and its fears."

And of the seventeenth century lyrists, Herrick was the greatest. He had Jonson's classicism without his pedantry; he becomes so much a pagan at times that we have to stop and reflect that he was a clergyman of the Church of England. His anacreontics are as good as, and in his noble flights better than, Anacreon's. Lowell has called Herrick the "most Catullian of poets since Catullus," and in many respects this is true, though as a love poet he is far inferior to the Latin singer, since he never knew the pain that pierced the heart of Catullus. "By thine own tears thy song must tears beget." Perhaps more than to any other, Herrick's sympathies went out to Horace, both in respect to his philosophy of life and a kinship of tastes, and in their fine confidence in the immortality of their work. Among his contemporaries, Donne, and still more Jonson, influenced him; and yet to both he rises superior both in range of subject and in delicacy of touch.

May we agree, therefore, with Professor Moorman, and regard Herrick, the leading lyrist of the Caroline poets, as different only in kind and not in degree from the Elizabethans? His poetry is individual, personal; he has brought the lyric to an artistic excellence which undoubtedly surpasses anything attained by the earlier poets. But this very excellence is one of the marks of decadence, when it is not accompanied by intense feeling. And Herrick did not love deeply; he did not drink the cup of life to the lees, whether the draught was of joy or pain, and in his verse we do not get that intense cry that marks the supremest lyric utterance. He has no love-song of such poignant regret as Shakespeare's "Take, O take those lips away." His purely religious poems are singularly unemotional, and only the pagan ones in a Christian guise are poetic. His litany to the Holy Spirit is more playful than religious, and he can naively invite God to look upon his poems and assure Him that He will "take no tincture from my impure book." This playing

with emotions comes perilously near insincerity; and it, along with the absence of any soul-stirring emotion, marks the waning of the "golden summer of the English lyric," as Professor Schelling says. Yet the waning is beautiful, for it was that of the most rapturous period in our literature, when the world was still young and men had not lost all their illusions. So it is that "in holiday mood, we turn to the 'Hesperides,' and find refreshment of soul in the contemplation of an age that knew little of misgiving or disillusionment, and of a poet in whom, beneath the garb of an Anglican clergyman, there beat the heart of a votary of Apollo, 'for ever piping songs for ever new,' and bidding us gather rosebuds while we may in the bowered glades of Arcady." JAMES W. TUPPER.

LAKE GEORGE AND LAKE CHAMPLAIN.*

From that memorable day in July, 1609, when Champlain with his party of Algonquin warriors defeated the Mohawks, two centuries of conflict have been waged about the beautiful shores of the lake that bears his name. Lake Champlain and Lake George stood on the main thoroughfare between the French and English colonies, which was also the war road of the Iroquois. From 1609 to 1814, men struggled for their possession: at first the Indian and the French, then the French and British, finally the British and American. A century of peaceful occupation followed, and in 1909 the descendants of the warring nations came together on this historic spot to celebrate the tercentenary of its original discovery. As in the case of the similar celebrations at Quebec and New York, the Lake Champlain Tercentenary has given birth to a considerable body of special literature which, if not particularly original or historically important, at least serves to keep alive popular interest in the subject.

To this literary aftermath of the Lake Champlain commemoration belongs Mr. Max Reid's handsome volume on "Lake George and Lake Champlain." Starting with that sturdy explorer and colonizer, Samuel Champlain, he traces the story of the lakes through three centuries of discovery, warfare, and peaceful development. A chapter is devoted to discussing the probable site of Champlain's battle with the Mohawks in 1609, the author making copious quotations from an interesting monograph by Dr. George F. Bixby, tending to show that Crown Point, rather than Ticonderoga, was the scene of the conflict. In later chapters he summarizes the early history of the Mohawks, the Jesuit missions among the Iroquois, the Caughnawaga settlement on the St. Lawrence, the building of Ticonderoga and its dramatic history, the connection of the lakes with the French and Indian wars, with the conquest of Canada in 1759, with the American invasion of 1775, and with the War of 1812. Interspersed in the narrative are Indian legends and pioneer reminiscences bearing on the history of Lake Champlain and Lake George. These latter form by all odds the most interesting, and probably the most valuable, feature of the book. They constitute in many cases a distinct addition to our knowledge of the region, and, while far enough from historical accuracy, throw light on the men and manners of a bygone age. Mr. Reid is at his best in telling the legend of Therèse. Another story, lacking the romantic charm of that of Therèse, but not altogether devoid of dramatic interest, is the Iroquois legend of the mosquito. While perhaps not historically important, and possessing no very special bearing on the history of Lake Champlain and Lake George, the subject is timely enough to bear quotation.

"There were, in times of old [so the legend runs] two feathered monsters, permitted by the Manitou to descend from the sky and light upon the banks of the Seneca river, near the present route of the canal, at Montezuma. Their form was that of a mosquito, and they were so large that they darkened the sun like a cloud as they flew between it and the earth. Standing, the one on one side and the other opposite on the other bank, they guarded the river, and stretching their long necks into the canoes of the Indians as they attempted to paddle along the stream, gobbled them up as the stork king in the fable did the frogs. The destruction of life was great, for the embargo was so strictly enforced that an Indian could not pass without being devoured in the attempt. It was long before the monsters could be exterminated, and then only by the combined efforts of all the warriors of the Cayuga and Onondago nations of Indians. The battle was terrible, many warriors being slain by being transfixed with their dagger-like bills or trampled upon by their huge feet, while large war canoes were overturned and their occupants drowned, by a single blow of their ponderous wings. But the warriors finally triumphed, and the mammoth mosquitoes were slain. But sad to relate, as their huge carcases decomposed in the sun, every particle became vivified and flew off daily in myriads of clouds of mosquitoes. And they have filled the country ever since."

It is difficult to understand why Mr. Reid should have thought it necessary to pad out his book by quoting verbatim a couple of chapters

*LAKE GEORGE AND LAKE CHAMPLAIN. The War Trail of the Mohawk and the Battleground of France and England in their Contest for the Control of North America. By W. Max Reid. New York: G. P. Putnam's Sons.

from Daniel Pierce Thompson's "Green Mountain Boys." Judge Thompson's style is revealed in the following sample:

"The brief ceremonies of the surrender were soon over; when, as the fortress was pronounced to be in full possession of the conquerors, the heavens were again rent by the reiterated huzzas of the Green Mountain Boys, while British cannon were made to peal forth with their deep-mouthed thunders, to the trembling hills and reverberating mountains of the country around, the proclamation of victory! — the first triumph of Young Freedom over the arms of her haughty oppressor."

This sort of "buncombe" may have tickled the intellectual palates of some of our grandfathers, but scarcely appeals to a more sophisticated generation.

LAWRENCE J. BURPEE.

A RUSSIAN REVOLUTIONARY ON THE FRENCH REVOLUTION.*

The French Revolution was made up of so many diverse currents that the task of interpreting it justly is sometimes facilitated by studying the impressions it has left upon the minds of men of widely varying convictions and temperaments. For example, the student who would be far from following M. Jaurès in his programme of social change may profit by reading his volumes on the Revolution, because their approach to many of its problems is free from the distorting effect of traditional prejudice, and because they emphasize sympathetically everything that concerned the fortunes of the common people. In the same way, one has a right to expect from a revolutionary like Prince Kropotkin some suggestive interpretations. To a certain extent the reader of this volume will not be disappointed. Prince Kropotkin has meditated upon the subject a long time. It is twenty-five years since he began his investigations of the peasant risings in France, with the aim of throwing light on the economic history of the Revolution. Although his book includes the general history of the movement, it is the economic aspects that he treats with fulness. One or two questions — notably the disposition of the communal lands or commons, ordinarily neglected — he discusses at considerable length. Upon everything that touches the abolition of the feudal system he also enters into detail. Unfortunately, the value of his work is seriously compromised, and for some readers will be destroyed, by his failure to comply with the one essential condition of cogency, the use of none but proved or provable facts, ignoring idle or malicious rumors, even if they conveniently confirm fixed prepossessions.

At the outset, one is met by sweeping but questionable generalizations upon the aims of the leaders in 1789. We are told that they "meant to concentrate all governmental power in the hands of a central executive authority, strictly controlled by the Parliament, but also strictly obeyed in the State." There is no hint here of that administrative anarchy, that fatal scheme of decentralization, which is the peculiar feature of the constitution built up by the Constituent assembly. To his imaginary constitution, Prince Kropotkin attributes in part a sinister aim. "By the side of this concentration," he says, "they intended to proclaim complete freedom in commercial transactions, and at the same time to give free rein to industrial enterprise for the exploitation of all sorts of natural wealth, as well as of the workers, who henceforth would be delivered up defenceless to any one who might employ them." He discovers all through the Revolution a settled purpose on the part of the middle class (and in this class he places the well-to-do farmers) to decide every question to their economic advantage; in other words, to "exploit" the situation, to substitute themselves for the clergy and the nobility as the privileged class. This is the reason, he thinks, why there was such a widespread desire on the part of the villagers to divide the commons, instead of leaving them intact as communal property.

Of the middle class, as well as of the nobles whom they drove from power, Prince Kropotkin is ready to believe every damaging rumor, or, rather, he accepts rumors unhesitatingly, as if in such a case evidence is not required. *Apropos* of the Réveillon riot, he repeats one of the slanders of the day, to the effect that Réveillon had made himself especially prominent by the brutality of his remarks to the poor, and had said, "The working man can live on black bread and lentils: wheat is not for the likes of him." In order to justify the murder of Flesselles, he alludes to an apocryphal correspondence. Although he has M. Flammermont's account of the fall of the Bastille before him, his own account contains a strange admixture of the rumors that were flying about Paris on that momentous fourteenth of July. He still believes that the uprising of the city nipped in the bud a scheme of the government to dissolve the Assembly, punish several of its leaders, and crush Paris in case of resistance, although the

* THE GREAT FRENCH REVOLUTION. By P. A. Kropotkin. Translated from the French by N. F. Dryhurst. New York: G. P. Putnam's Sons.

existence of such a plot was disproved by M. Caron two or three years ago in the *Revue d'Histoire Moderne*. He repeats the old story that Foulon "had promised to make the people of Paris eat grass" in explanation of his cruel fate later in July. It is needless to add instances of the historical method illustrated in this volume.

The case would not be serious were individual facts the only matters treated in such fashion. The account of feudal property is equally regardless of evidence. "Formerly," he remarks, "the whole of the land — meadows, woods, waste lands, and clearings — had belonged to the village communities. The feudal lord held the right of administering justice over the inhabitants, and most of them had also the right of levying various taxes . . . in exchange for which the lords were pledged to maintain armed bands for the defense of the territory." This may have been partially true of Russia, but such theories cannot be transferred bodily to mediæval France. Furthermore, the treatment of the abolition of feudalism is rendered inexact by the author's failure to refer to the texts of the several laws in the Duvergier collection. It must be repeated that discussion, or interpretation, is possible only if the simple principles of historical evidence are treated as constant factors.

HENRY E. BOURNE.

SOME VOLUMES OF AMERICAN VERSE.*

A striking commentary upon the indifference of our public toward the higher forms of literary expression is afforded by the note with which Dr. Weir Mitchell prefaces his latest volume of poems. He confesses to having published six volumes of similarly modest dimensions before the present one, and tells us that the average edition was of "two or three hundred copies, with an average sale of about fifty copies." A selected volume published in London "had a still more brilliant success than its predecessors in America. In all, eighteen copies sold in the first year, and, so far as I know, none since." Thinking that he would like to get possession of the remainder of this English edition, the author discovered that he could not have it sent to him, because some of the poems were copyrighted in America, and our exasperating laws forbade the importation. We tell the rest of the story in Dr. Mitchell's own words:

> "Accordingly, I desired Mr. Macmillan to burn the rest of the volumes or to consign them afresh to the paper-mill to serve for reincarnation of the poems in some more fortunate form. I asked also that fifty bound copies be sent to America. They were promptly stopped in the New York Custom-House. A book said to be copyrighted in America, printed in England, returned to America, the law forbids to enter. I asked what should be done with them. Might I buy them? I could not. I believe it was finally concluded to cremate them."

Truly, it is discouraging to be an American poet. One cannot sell his poems, and one cannot get possession of them to give them away! And Dr. Mitchell, as our readers well know, is a serious poet whose work fairly belongs to literature in the refined and restricted sense. If one were in doubt of this proposition, "The Comfort of the Hills, and Other Poems" would alone be enough to convince. It is a slender sheaf, but the grain is ripe and golden. We need do no more by way of evidence than quote these stanzas from the titular piece:

> "The years that come as friend and leave as foe,
> The years that come as foes, and friends depart,
> Leave for remembrance more of joy than woe,
> All memory sifting with Time's gentle art,
> Till He who guides the swallow's wintry wing
> Gives to our grief-winged love as sure a spring.

> "The mountain summit brings no bitter thought;
> And in my glad surrender to its power,
> Familiar spirits come to me unsought,
> But unto thee, my child, the twilight hour,
> When level sun-shafts of the waning day
> Their girdling gold upon the forest lay.

> "Here, long ago, we talked or silent knew
> The woodland awe of things about to be,
> And, as the nearing shadows round us drew,
> Some growing sense of unreality,
> Ancestral pagan moods of far descent
> That thronged the peopled woods with wonderment.

> "Art with me now, and this thy gentle hand?
> Or is it that love's yearning love deceives,
> And in too real a solitude I stand,
> Hearing no footfall in the rustling leaves,
> Sole comrade of far sorrows, left alone
> The awakened memory of a dream to own.

> "Slow fades the light of day's most solemn hour.
> The autumn leaves are drifting overhead.
> In vain I yearn for some compelling power
> To keep for me these ever-living dead.
> Peace, peace, sad heart; for thee a gentle breeze,
> God's angelus, is sighing in the trees."

There are not many poets living who could match these grave and lovely lines.

This fine sonnet "To Virgil" is from the "Poems of Belief" of the Rev. Theodore C. Williams, who has perhaps been more successful than any other translator in turning the "Æneid" into an English poem:

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* THE COMFORT OF THE HILLS, and Other Poems. By S. Weir Mitchell, M.D., LL.D. New York: The Century Co.

POEMS OF BELIEF. By Theodore C. Williams. Boston: Houghton Mifflin Co.

FLOWER AND THORN. Later Poems by Lloyd Mifflin. New York: Henry Frowde.

HARMONIES. A Book of Verse. By M. A. DeWolfe Howe. Boston: Houghton Mifflin Co.

DORIAN DAYS. By Wendell Phillips Stafford. New York: The Macmillan Co.

NEW POEMS. By Richard Edwin Day. New York: The Grafton Press.

"Thy Rome died many deaths. Her native power
By slow diseases, such as nations know
When liberty is lost, became a show
And pageantry for slaves; then came the hour
Of outward death, as when a withered flower
Falls in a tempest; o'er her lying low
The barbarous legions in resistless flow
Rained seas of death on temple, street, and tower.

"But thou, imperial Virgil, couldst not die.
Still through strange seas thy storm-tossed Trojans fare;
Thy visions live; thy voice is singing still.
We wanderers in a vaster West descry
New worlds, new sorrows: but true hearts that bear
The sacred past, seek Heaven's prophetic will."

This is one of a group of several sonnets of equal distinction. Mr. Williams also writes stately blank verse, exemplified by such poems as "Seneca on the Soul" and "Ave Roma Immortalis." But the prevailing note of his volume is religious, as the writer's profession warrants and his title indicates. Sincerity of faith and loftiness of aspiration mark these religious pieces, which also have now and then a touch of mysticism. We may quote the Emersonian stanzas entitled "God in All":

"The flowing soul, nor low nor high,
Is perfect here, is perfect there.
Each drop in ocean orbs the sky,
And seeing eyes make all things fair.

"The evening cloud, the wayside flower
Surpass the Andes and the rose;
And wrapped in every hasty hour
Is all the lengthened year bestows.

"Therefore erase thy false degrees,
From stock and stone strike starry fire.
Lo! even in the least of these
Dwells the Lord Christ, the world's desire."

Mr. Lloyd Mifflin's "Flower and Thorn" gives us an even fifty of his later sonnets, chaste, meditative, and inspired by the passion of varied idealisms. "The Lover's Retrospect" is one of the simplest and best in the collection:

"In deeps of Elis, when was done the chase,
Or ere she bathed, fair Arethusa stood
Star-like in beauty. In that solitude
Her loveliness lit all the leafy place.
Alpheus, seeing the soul-light of that face,
Loved her, although she did his arms elude;
At last beyond the blue Sicilian flood,
They rushed together in one long embrace:

"Light of my Youth! in days of adverse fate
I saw you standing by my life's lone shore
And passionately sought to clasp your hand;
But ah, than he I am less fortunate,—
Favored Alpheus! no Orfygian strand
Shall see our currents mingle, ever more!"

Form and substance are here welded into almost perfect union, and both are of the purest essence of poetry.

Mr. Howe's volume of "Harmonies" gives us graceful and cultured verse, of which the titular piece may be taken as fairly representative:

"Strange instrument of many strings
For men to play on, slaves and kings,
Let me but keep thee, Life, in tune,
That fall what may, by night or noon.
Still in the heart shall sing for me
One clear and constant melody.

"Too oft the clamor and the strife
Of living quench the notes of life;
Too oft they lose their customed way,
In alien sequences to stray.
Yet ever stealing back, they fall
Into the cadence sought through all.

"Then grief and gladness, love and pain
Blend all their harmonies again;
The heavens uplift a shining arch
Spacious above the soul's brave march:
If I but keep thee, night and noon,
Ever and truly, Life, in tune—
Strange instrument of many strings
For slaves to play on, and for kings."

It is not a deeper note but possibly a more solemn one, that is sounded in "The Field of Honor," with its fine ethical thought:

"Soldier and statesman fall no more
Like Hamilton, slain in his pride;
No sailor hero seeks the shore
To die as great Decatur died;
For honor's code of murderous lust
Lies buried 'neath dishonor's dust.

"Now in the dark east waits the day
Long prophesied, prayed, yearned for still,
When angered nations shall obey
God's law for men — thou shalt not kill.
Then all the codes of blood shall cease,
And fields of honor smile with peace."

We take the poem called "Gloria Victis" as our illustration of Mr. Stafford's "Dorian Days":

"Let the song cease and him who sang depart,
Singer and song have found enough of praise;
The tale was all for one and touched her heart;
He only sang to one and won her bays.

"Bear the dead knight in triumph though o'erthrown;
The herald, who proclaims him conquered, lies;
He jousted for his queen's delight alone,
And she looked on him with acclaiming eyes.

"Let the pale martyr bleed; he but obeyed
The unrelenting conscience's behest.
Of her, not of the world, he walked afraid,
And when he gave her all she gave him rest."

The greater part of Mr. Stafford's volume, as its title indicates, is made up of pieces upon classical themes. The author's blank verse is grave and restrained, almost Landorian in its simplicity and suggested strength.

A pleasant conceit is expressed in "The Sea-flowers," one of the "New Poems" of Mr. Richard Edwin Day:

"The living splendors of the main,
The pink and purple companies,
That spangle the untravelled plain,
Beneath the azure seas,

"Grow ever to an alien bloom,
And sow the deep with buds and leaves —
Blossoms that light the cold, vast gloom
O'er which the billow heaves.

. . . . .

"But vacant is each silent court,
And desolate each flowery way;
For in these paths no children sport,
Nor whispering lovers stray.

"No breeze of morning bends the stalks,
No evening zephyr lifts the boughs
That tremble only when these walks
Slowly the dead ship plows.

"Or when the shark, on stealthy cruise,
Seeking his prey with hideous grin,
Doth fan the creatures of the ooze
With his o'ershadowing fin.

. . . .

"Yet violets on a bank of green,
Tossing blue bonnets in the sun —
A part of some bright human scene,
Then gathered one by one,

"Have their own glory, better far
Than that which dwells the seas below,
Though inaccessible as a star
And deathless as its glow."

Mr. Day turns for many of his themes to the romantic and legendary past — to the Greeks, the Norsemen, and the Moors. He has, particularly, a group of longish poems in swinging anapæstic triplets that are of highly imaginative quality. His sonnets also are admirable, and include a notable sequence paying tribute to Dante.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

Memoirs of a famous pianist.

Richard Hoffman, the New York pianist who died last August, had the good fortune to unite rare musical gifts with a healthy and normal personality. Messrs. Scribner's Sons have recently published a very attractive little volume called "Some Musical Recollections of Fifty Years," containing a biographical sketch by the deceased pianist's wife, his own "Recollections," and a reprint of his essay entitled "How to Stimulate Thought and Imagination in a Pupil," published first in 1895 by D. Appleton & Co. An Englishman by birth, Hoffman came to this country in childhood, but his admiration for Queen Victoria was so great that he never renounced his allegiance to her. Established in New York as a teacher, composer, and concert performer, in 1852, he never changed his residence and rarely visited other countries or even other parts of this country; but the mountain came to Mahomet, and he seems to have been in close personal contact with a great number of the last generation's musical celebrities, as well as with an interesting list of the distinguished in other fields. He is very happy in catching the curious traits of the great men and women of whose work he gives us glimpses. Mendelssohn laying aside his baton and applauding with the audience; Leopold de Meyer being measured by his tailor while he gave a piano lesson; Giulio Regondi interesting the serious musical public with performances on the concertina; Hoffman and the "Boy Wonder" Joseph Burke trundling a rented piano on its castors along the street to the owner's house after one of their concerts; Sigismund Thalberg practising two bars of one of his own compositions all night long; Gottschalk biting his nails till he was unable to execute a *glissando* movement;—these and a hundred other eccentric touches make the book a very engaging one. While not in any sense a sensational or "trick" performer, Hoffman himself will be remembered for his amazing quickness at sight-reading, which made it possible for him on several occasions to take the place of another performer on a moment's notice and play the most difficult music with accuracy and expression. His memoirs are strewn with very positive general statements, which should set students of musical problems to thinking. He is sure that too much attention is being paid nowadays to technique, and too little to the expression of feeling. He tells us that the players of the last generation were more finished performers, because they did not scatter their studies over so great a variety of material. He considers the English chorus singers the best in the world, and his general estimate of musical England is very different from the current one. He is an optimist with regard to the musical future of America, from which country he predicts that "the great composers of the twentieth century" will come.

The Elizabethan dramatists on their own work.

Mr. Bernard Shaw somewhere says that he would willingly sacrifice one of Shakespeare's plays (which one, if we remember correctly, he does not specify) for the sake of a preface, — written, we should presume as a necessary qualification, with the usual brilliance of G. B S. Shakespeare never wrote a preface, but he did drop a few casual remarks about the art of the drama; these, along with those of his contemporaries in the Elizabethan drama, Dr. David Klein has brought together into a volume entitled "Literary Criticism from the Elizabethan Dramatists" (Sturgis and Walton Co.). The work considers first the criticism up to 1600, then that of Shakespeare and of Jonson, who had more to say about their art than practically all the others and on that account are given separate treatment, and finally that from 1600 to the closing of the theatres. Shakespeare stands forth as the romantic critic, Jonson as the classical; the former conceived the theory of the contemporary drama, the latter founded the school which culminated in the eighteenth century. One emphasized "the inspirational aspect of poetic creation," the other declared that not inspiration but diligent labor produces poetry. The function of the drama develops from the purely moral purpose to that of profit and delight as in themselves sufficient. Authority is cast aside as the drama becomes aware of its own strength; and here the dramatists are at entire variance with the professional critics, who echoed the continental criticism, which was only a scholastic elaboration of Aristotle's "Poetics." They realized too, — even Jonson admits this in two places, though it is not his usual belief, — that the people are the ultimate judge of the worth of a play. Jonson set his fellows thinking about the question of plot, and they bettered the instruction in that they saw its importance, though they differed as to what constituted a good plot,

whether it should be simple or complicated. Jonson, unlike Shakespeare in the main, was opposed to the classical unity of action, but he held to the others; thus he is reversed in modern theory. The literary quality of the drama was a matter of importance in that day, and the modern drama shows signs of a return to that belief, notwithstanding Dr. Klein's statement that the playwright to-day disregards or despises that quality. Out of the criticism of the dramatists came two profound truths: "first, that freedom is essential to art; second, that the imagination is supreme in the sphere of art." In the words of Professor Spingarn, who furnishes a short Introductory Note, "Dr. Klein deserves the thanks of scholars for having made this material accessible in a single volume." As to why he should have such spellings as "Aischylos," "Lily," and "Marlow," we must confess our ignorance, unless it be that the first is a reversion to type, and the others have become "reformed."

A narrative of love and intrigue in Württemberg.

Eberhard Ludwig, Duke of Württemberg in the early part of the eighteenth century, lived for twenty years in subservience to his capable and unscrupulous mistress, Wilhelmine von Gravenitz, a Mecklenburg adventuress. This woman's life is told by Marie Hay in a volume entitled "A German Pompadour" (Scribner). Marie Hay has a certain skill in fleshing out historical episodes into sensational half-romances, and her book has had its popularity. It was originally published in 1906, was reprinted the same year, and the present edition is the third one. There is a superabundance of cheap poetizing, and a cynical treatment of scandalous incidents which is not pleasing; but the story itself is an exciting one, and is told with spirit. There is no documentation, and the curious reader is tormented to know how much of the unique complication is history and how much is romance. He is the more at a loss because the work is so nearly *sui generis*. It is too rich in detail and psychologizing to be a faithful recounting of the events of two centuries ago; it sacrifices dramatic effect to the known facts of history too often for romance, even the harnessed and hobbled romance of Mühlbach and Musick. It is a literary nondescript. Wilhelmine's career is a romantic one. Summoned in 1705 to Stuttgart from Güstrow in Mecklenburg by her ambitious brother, who held a place at Court, Wilhelmine seems at once to have attracted the young Duke's favorable attention by her commanding beauty and her marvellous singing voice, and to have easily displaced the favorite of the hour, Madame de Gevling. Through the new-comer's influence, a palace was built at Ludwigsburg, and the Court — composed largely of her relatives and accomplices — was transferred thither, leaving the Duchess Johanna Elizabetha and her sickly son to pine away in neglect at Stuttgart. The Duke surrendered his authority, and Württemberg was managed, even to the pettiest details of government, by a low-born foreign woman without legal status; Eberhard Ludwig and his sweetheart were even parties to a marriage ceremony, which was promptly declared null and void by the Emperor. The reaction came; the favorite was deposed, exiled, recalled, tried for various offenses, convicted, sentenced to life imprisonment, and, outliving the Duke and the Duke's line, pardoned at last, dying on a visit to a half-deserted village which was once her brilliant capital of Ludwigsberg.

Recollections of Army life on the plains.

"Army Life on the Plains, and the Fort Phil Kearney Massacre, with an Account of the Celebration of 'Wyoming Opened'" (Lippincott) is a realistic and stirring relation, forty years after, of the hardships and perils encountered by Mrs. Henry B. Carrington in her westward journey in 1866 to join her husband at a frontier military station in the then great Dakota Territory. After letting her manuscript lie and season for two years, Mrs. Carrington was moved to take it in hand again and add the narrative of her revisiting the old scenes on the occasion of the late celebration in honor of the victims of the Fort Kearney massacre. In that terrible slaughter she lost her first husband, Lieut. George W. Grummond, whose commanding officer, Colonel Carrington, she married five years later. The daily and hourly dangers from hostile Indians, and the winter sufferings from intense cold, with numerous other tests of her fortitude and endurance, are unrhetorically set forth in Mrs. Carrington's interesting narrative, which is accompanied by illustrations and maps. In reviewing the changes that forty years have wrought in our great West, she refers to the coming of the railroad, to her own experience as "the only woman passenger on the first passenger train that went over the newly-laid track, nearly a hundred miles west from Omaha," and adds that now, instead of one road, we have three transcontinental lines. Railway progress has been even greater than that, as the latest maps indicate. The book is valuable as an eye-witness's account of memorable conditions that have long ago ceased to exist.

The cult of spiritual hygienics.

Psychotherapy is in the air, and the world is more or less influenced by the widespread preaching of the gospel of spiritual hygienics. It is not amazing, therefore, that two simultaneous versions of Feuchtersleben's *Zur Diätetik der Seele* should appear at this time; and, fortunately for their translators and their publishers, neither need stand very much in the way of the other. Mr. Ludwig Lewisohn's translation, entitled "Health and Suggestion" (Huebsch) is in substance a faithful rendering of the original, briefly prefaced by the translator; while Mr. Gustav Pollak's book, "The Hygiene of the Soul" (Dodd) presents the Austrian physician's views on the subject in a very free adaptation, with much comment and related matter interspersed, and

with a prefatory account of Feuchtersleben's life and work. In fact, Mr. Pollak's sub-title, "The Memoir of a Physician and Philosopher," well indicates the nature of his book. Ernst Baron von Feuchtersleben was born in Vienna in 1806, and died there in 1849. His authorship of the popular German song beginning, *Es ist bestimmt in Gottes Rath*, besides other verse and prose, makes him interesting in a literary way; but his best-known work is that of which we are now speaking, which appeared in 1838, and has now forty-six German editions to its credit. An English version appeared in London in 1852, as Mr. Pollak tells us, and this was reprinted in America in 1858, and again republished in a revised form in England in 1873. Some aphorisms culled from Feuchtersleben's "Leaves from a Diary" are added to the original work, and a number of these have been reproduced by both Mr. Pollak and Mr. Lewisohn. The specimens given seem hardly to justify Mr. Pollak's opinion of the author as ranking "with the great writers of all countries in this branch of literature." As a psychotherapist, however, he is esteemed by Dr. Elwood Worcester and others of the school.

A useful Shakespeare drill-book.

There is much useful material, not only for the teacher but also for the general reader of studious bent, in Professor Albert H. Tolman's "Questions on Shakespeare" (University of Chicago Press), of which the first two volumes have just appeared. The First Part, which is introductory, consists of a compact exposition of Shakespeare's language and verse, and a select and valuable bibliography arranged under fifteen topics. We cannot agree with Professor Tolman that the metrical stress should be identical practically with the grammatical or sense stress, that, for instance, "That her | wi'de wal'ls | encom | pass'd but | on'e m'an" should have both syllables stressed in the second and the fifth feet, and that neither should be stressed in the first and the fourth. So read, it becomes prose, not verse. Even in prose, the "but" bears a stress. The Second Part is a drilling in questions of a general nature, then on individual acts and scenes, characters, sources, and text. In this part our author takes up the first histories — the three parts of "Henry VI.," and "Richard III."— the early poems, and the first comedies —"Love's Labour's Lost," "The Comedy of Errors," "The Two Gentlemen of Verona," and "A Midsummer-Night's Dream." The questions are such as will demand a lot of thinking and considerable reading in order to arrive at satisfactory answers.

The cobbler-poet of the Reformation.

Mr. William Leighton has translated some forty-five of Hans Sachs's "Merry Tales" and three "Shrovetide Plays" (David Nutt) into trotting Hudibrastic verse, and has prefaced them with a brief "Foreword" on the life and work of the author. This translation gives the English reader a very good idea of the mild satire of the cobbler-poet of the Reformation, for these poems are mainly satirical of common conditions at that time; he pokes fun at the guilelessness of the peasant, the clever rascality of the impecunious student, the greed and laziness of the religious orders, the sorrows of the jealous husband, the iniquities of the cheating landlord. All this is done without the bitterness of his contemporary Protestant reformers, more after the fashion of a rustic Chaucer who disapproves of the present shocking state of affairs but whose sense of humor forces him to smile at it. The frontispiece to this volume is a good reproduction of a fine portrait of old Hans from a seventeenth century wood-cut.

Indian legends of the great Northwest.

Much of the glamor that surrounds the red man of the western wilderness is doubtless due to the freedom, real or imagined, of his forest life, and to the sublimities of nature amid which he moved. Something of the unfading glory of that life in the open, under the spell of majestic mountains, mirror-like lakes, pathless forests, and boundless prairies, has been caught and preserved for us in the pages of Miss Helen Fitzgerald Sanders's "Trails through Western Woods," published by the Alice Harriman Co. of Seattle. Many quaint legends and well-executed descriptive sketches are to be found in its pages. In at least one instance, we are told, native tradition never before published is presented on the authority of an Indian narrator, as translated by an experienced interpreter. Like all folk-lore, it is crude, simple, childish, and of small value or interest in itself; but it helps one to conceive of the vanishing Indian as he really was. In a vein of retrospective regret the author says: "Lafcadio Hearn expressed pity for the cast-off Shinto gods whose places were usurped by the deities of the Buddhist creed. Likewise, the best Christian amongst us, if he looks beneath the surface into the heart of things, must be conscious of a vague regret for the quaint, mythical lore which cast its glamour over the wilderness; for the poor, vanished phantoms of the wood and the gods who have fallen from their thrones. Sometimes in the remotest mountain solitudes we dare to acknowledge thoughts we would not harbour elsewhere."

Four leading American essayists.

The third volume to appear of Professor Trent's "Biographies of Leading Americans" (Holt) is Mr. William Morton Payne's "Leading American Essayists," including Irving, Emerson, Thoreau, and Curtis. The Introduction treats briefly of lesser essayists born before the middle of the last century. Some important writers are left for other volumes in the series; Lowell and Holmes, who are essayists as well as poets, are to be treated under the latter class. It is questionable whether such arbitrary classification of literary biographies is satisfactory. There is certain to be considerable overlapping of writers from one class to another, and not infrequently the work in each class may be of the first

importance. In the individual biographies one cannot regard only the work done by the author as poet or as essayist or as novelist; the full work of the man must be brought out in the outline of his life and his literary development. If, again, one wishes to study any one *genre*, such as the essay, one must hunt through the series to get at all the essayists and to know their work. The biographies in the volume before us are well done. They are no mere compilations of facts from the lives of the subjects, but succinct and readable accounts of the development of these men as literary forces in the great era of American letters. As far as possible, the men themselves or their contemporaries are made their own interpreters.

BRIEFER MENTION.

In a volume entitled "The Health of the City" (Houghton) Mr. Hollis Godfrey has written ten chapters on the best way to secure health for the residents of cities. He writes out of full knowledge, and in an interesting style, of such matters as air, milk, food, water, ice, plumbing, noise, housing, etc. A carefully selected bibliography is added.

"Euthenics, the Science of Controllable Environment," by Ellen H. Richards, is a timely book issued by Whitcomb & Barrows, Boston. Nine-tenths of the questions which absorb the energies of most legislators are petty compared with those discussed by the talented New England woman who does so much to make the fundamental physical sciences serve higher human efficiency. In a wasteful age and land, this message is needed. The table of activities and methods found at the end of the volume is an admirable summary of the argument and a definite programme for community action.

A second edition of Mr. R. H. Lock's "Recent Progress in the Study of Variation, Heredity, and Evolution" (Dutton) has recently been issued. It is substantially a reprint of the first edition, the only change of particular moment being the addition of a chaper on Eugenics. Minor additions and revisions have brought the other chapters into accord with the developments which have occurred in the subjects treated during the period from 1906 to 1910. There is no apparent reason why this second edition should not succeed to the popularity achieved by the first as a clear and non-technical exposition of the general significance of the results of investigations made during the last decade in the field of evolution.

In Mr. Harold Waldstein Foght's "American Rural School" (Macmillan), we have a systematic and well-rounded discussion of the essential aims and principles of the hosts of teachers who are trying to better conditions in the country school. Mr. Foght has done his work thoroughly well; he knows the facts and is capable of interpreting them from the standpoint of a professional teacher. He gives in one volume a summary of the discussions by competent leaders on the subjects of organization, administration, maintenance, supervision, training, salaries of teachers, sanitation, æsthetic problems, gardens, clubs, manual training, libraries, hygiene, and consolidation. The recommendations are wise, timely, and practical, the style spirited and clear; but the bibliography, although good as far as it goes, might well have been made more complete.

NOTES.

A new volume of Dr. Samuel M. Crothers's essays is a welcome announcement of the Fall season. Mr. Howells will also have a new volume.

Mr. Herbert N. Casson, who not long ago gave us "The Romance of the Reaper," has now prepared for early publication "The Romance of the Telephone."

Probably the most interesting drama of the Fall publishing season will be M. Maeterlinck's "Mary Magdalene," a play founded on the familiar Biblical theme.

"The Book of Ruth" is soon to be brought out in an attractive illustrated edition by the Dodge Publishing Co., with an introduction by Bishop William A. Quayle of Oklahoma.

Mr. Randall Parrish will have two new books to his credit this Fall. One of these, "Keith of the Border," is a tale of the Western plains; the other is a story for boys entitled "Don MacGrath."

Mr. Robert Hichens's articles on the Holy Land, which with Jules Guérin's splendid illustrations in color have been appearing in the "Century Magazine," will be issued shortly as a holiday gift-book.

An attractive "Portrait Catalogue" of the publications of the Baker & Taylor Co. has recently appeared. We are reminded in its pages that this house is one of the oldest in the American trade, its existence dating back to 1830.

The "Memories and Impressions" of Madame Helena Modjeska, comprising an autobiography of the great Polish-American actress, promises to be one of the most interesting biographical works of the coming season.

The forthcoming novel by Mr. J. C. Snaith, entitled "Mrs. Fitz," is said to combine the setting and atmosphere of modern English country life with the spirit of romance and adventure associated with the Zenda type of fiction.

September 13 has been fixed upon as the publication date of Mr. William de Morgan's new novel "An Affair of Dishonor." While shorter than this author's previous books, the new story is said to be twice as long as the average novel.

The eighteenth edition of Winwood Reade's study of civilization entitled "The Martyrdom of Man," with an introduction by Mr. F. Legge, is published by the John Lane Company. The recurring reprints of this work attest to its permanent value.

The recent death of Dr. William J. Rolfe will bring to a close the revision of his edition of Shakespeare's plays, which was going forward, and which the Baker & Taylor Co. are issuing in a special limp leather edition. The volumes hereafter to be issued in this form will contain all of Dr. Rolfe's notes in unabridged form.

At least three new books by Mr. E. V. Lucas will enliven the coming season. Chief among these is "Mr. Ingleside," a long novel of modern English life. The two others are "The Slowcoach," a book for children; and "The Second Post," an anthology of letters on the same plan as "The Gentlest Art."

Mr. G. K. Chesterton is said to have entered upon a new literary field in a series of detective stories. Strange to say, his hero is not a Sherlock Homes or a Lecoq, but a gentle little parish priest who uses his knowledge of human nature gained in his religious work

to unravel mysterious crimes which have baffled the police. These stories, which are to be first published in serial form, are to begin with one entitled "The Innocence of Father Brown."

"The New Machiavelli" is the title chosen by Mr. H. G. Wells for his new novel, now in press. It is said to be more similar in style to "Tono-Bungay" than to "Ann Veronica" or "Mr. Polly," and it was composed, after the author's fashion, in the intervals of writing the other two.

In the early Fall, Messrs. Henry Holt & Co. will bring out a noteworthy illustrated edition of Cooper's "The Last of the Mohicans," for which Mr. E. Boyd Smith has made eight colored illustrations, and numerous outline chapter-heads, on somewhat the same plan as those of his illustrated edition of "Robinson Crusoe," published last year.

Hitherto there has been no trustworthy account, in available form, of the woman's suffrage movement, which has lately made such tremendous headway. This lack is soon to be supplied in the publication of two important books,—"The Suffragette," by Miss E. Sylvia Pankhurst, a daughter of the famous English leader; and "What Eight Million Women Want," prepared with more particular reference to the movement in this country by Mrs. Rheta Childe Dow.

Those who have already been startled by some chance discovery of the debasing and deadly conditions of residence in our cities ask for a definite, practical, and authoritative plan of improvement. An attempt to meet this need is made by Mr. Lawrence Veiller in a timely work on "Housing Reform." Mr. Veiller is one of the best informed men in the world on this particular subject; he is master of all the technical problems involved; he has a constructive policy; and he knows how to state his points clearly and forcibly. He has been criticized for his conservative attitude toward municipal ownership of tenement property; but no one can deny that he bases his objections on past experience. His suggestions for legislative and municipal regulation are wise and radical in the best sense.

A "Modern Criminal Science Series" of books written by continental authorities is an important enterprise announced by Messrs. Little, Brown, & Co. It appears that the American Institute of Criminal Law and Criminology is behind the enterprise, for this organization is of the opinion that America is backward in intelligent and systematic improvement of the criminal law. It was decided therefore to translate and publish, with American introductions, the principal works dealing with the individualization of present treatment and the causes of crime that now hold the stage of thought on the Continent. The first book to appear will be "Criminal Psychology," by Professor Hans Gross of Austria, translated by Dr. Horace M. Kallen, lecturer in philosophy at Harvard; the author will supply a special preface for American readers, and Professor Joseph Jastrow of the University of Wisconsin will furnish an introduction. This work will be followed later in the season by "Modern Theories of Criminality," by C. Bernaldo de Quiros of Madrid; the translator is Dr. Alphonse de Salvio of Northwestern University, and an American preface to accompany the translation has been prepared by the author, while Dr. W. W. Smithers of Philadelphia will supply an introduction. Other volumes to follow in 1911 include "Crime, Its Causes and Remedies," by Cesare Lombroso; "Criminal Sociology," by Enrico Ferri, Professor of Criminal Law and Procedure in the University of Rome; "The Individualization of Punishment," by Raymond Saleilles, Professor of Comparative Law in the University of Paris; "Penal Philosophy," by Gabriel Tarde, late Magistrate in Picardy, France; "Criminality and Economic Conditions," by W. A. Bonger, Doctor in Law of the University of Amsterdam; "Criminology," by Raffaelle Garofalo, late President of the Court of Appeals of Naples; and "Crime and Its Repression," by Gustav Aschaffenburg of Cologne.

List of New Books.

[*The following list, containing 60 titles, includes books received by* The Dial *since its last issue.*]

GENERAL LITERATURE.

The Authorship of Timon of Athens. By Ernest Hunter Wright, Ph.D. Large 8vo, 104 pages. "Columbia University Studies in English." The Macmillan Co. $1.25 net.

The Durable Satisfactions of Life. By Charles W. Eliot. 12mo, 198 pages. Thomas Y. Crowell & Co. $1. net.

Studies in Dickens. Edited by Mabell S. C. Smith. 12mo, 295 pages. Chautauqua, N. Y.: Chautauqua Press. $1.25 net.

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It is the business of the literary critic to fight for the chiefs who have fallen on the field of letters, to drag their bodies from the heap of the slain, to build their pyre and see that they have due funeral honors. Or if this is too heroic a strain, the critic may be compared to Scott's "Old Mortality," who went about among the graveyards, freshening up the head-stones and recarving the names of the martyred dead. We do not do enough of this sort of thing in America, at least in our periodicals. "Out of sight, out of mind." What we do is to wait for anniversaries, when at one fell swoop we jumble together our impressions of our great men. During the intervals we allow their names to be obscured, their books to drop listlessly from our hands. A continual modest service in the temple of fame would be better for their reputation. To change the figure, it is by the frequent assaying of the ore of literature that we get at last its value and determine the intellectual riches of a nation.

Stedman and Aldrich are two of our last inheritors of renown whose claims have not yet been adjudged, whose ghosts indeed have hardly yet come into that arena where the struggle for immortality is on. In their earlier life they were overshadowed by our older group of poets; and they fell on evil days in the end, when the waters of oblivion seemed to rise and roll over everything that was distinguished, that had the stamp of poetry and pure art. Aldrich has been rescued from the engulfing tide by Mr. Greenslet in a biography which is a model of tact and taste. Stedman still awaits his memorial.

Both these men were primarily poets. Like wine, poetry seems to require a certain time to ripen and mellow. What is minor poetry to contemporaries often comes of age and discloses quite adult qualities. Neither Aldrich nor Stedman, though popular in a way, was taken quite seriously when alive; but they are good being gone.

Both men, too, were essentially lyric poets. What they essayed in other fields of verse, narrative or dramatic, will hardly be counted in the canon of their work. As both were forced to depend mainly on prose writing or on editorial labors for a livelihood, their output in poetry is

not large. A comparison of the two may perhaps help to bring out the qualities that each possessed.

In lyric poetry, there are three prime factors — the movement or lilt of the verse, the richness and pregnancy of the words, and the originality and importance of the theme. Of these, the first is overwhelmingly the most important. Lyrical poetry is song, and its winged rush of sound is what carries it to the heart and head. The poorest words, the most meagre thoughts, will live if they are associated with some gush of lyric verse, some thrilling or unexpected movement of metre which the senses find memorable. Mother Goose's melodies hold their place. In narrative poetry the second quality — that of loveliness or majesty of diction — is predominant; and in dramatic work it is the theme, evolved through character, which is all-important. Of course, in a perfect work of poetry, long or short, all these elements ought to combine and form a final flower of art. And of course they are seldom distinctly separable. We cannot put our finger here or here, and say that this is music, and this is expression, and this is theme. Poems are not made like a pound-cake — a cupful of this, a cupful of that, and a pinch of the other. But we can usually recognize the predominant characteristic of a poem and discern the principal gift of the poet.

Stedman, both by nature and conviction, was a singer. He carried his belief in the song-element of poetry into his criticism, frequently to the injury of his critical poise. This belief accounts for his preferring Hood to Arnold, for his adoration of Swinburne, for his overestimate of Lanier. All the poems which bear the stamp of his right genius have a spontaneity, a heartiness as if they were written by the blood itself, in their metre and movement. Sometimes this spontaneity is perhaps rather cheap, as in "The Diamond Wedding." Sometimes, as in "Bohemia," "The Ballad of Lager Bier," or "How Old Brown Took Harper's Ferry," it is reminiscent of Tennyson or Thackeray or Lowell. But in a considerable group of his poems, such as "Country Sleighing," "Anonyma," and "Pan in Wall Street," his music is his own, is a new thing.

Aldrich's melodies are more of the mind, echoes from haunted chambers of the brain. He has little spontaneity, though in some of his early pieces — the ballad of "Baby Bell" and "When the Sultan Goes to Ispahan" — there is the same throb, the same clear and open note, as in Stedman. But his characteristic music is secret and unexpected, ethereal incantations. All his lyrics are poems,— they are not songs. And, indeed, even Stedman, with his far more obvious and easy lilt, never wrote a piece which any considerable number of people would want to sing.

In the great quality of expression, in pregnancy, pomp, or perfection of words, neither poet had a great deal to boast of. Without doing them the disfavor of bringing against them the large utterance of our early poetic gods, it may be said that there is a secondary American poet, with whom they had much in common, who may be called upon to test them. It may be doubted if there is anything in Stedman or Aldrich which for concentration of style or loveliness of diction equals the best work of Fitz-Greene Halleck — the starred, flushed, faceted passages of "Alnwick Castle," "Bozzaris," or the poem to Burns.

> "Wild roses by the Abbey towers
> Are gay in their young bud and bloom;
> They were born of a race of funeral-flowers
> That garlanded, in long-gone hours,
> A templar's knightly tomb."

No, our recent classics have not the classic cast and color of diction of poems like these. Even Dr. Holmes in the one passage where he stands tiptoe on the pinnacle of expression, surpasses them:

> "The mossy marbles rest
> On the lips that he has prest
> In their bloom."

Aldrich has more of the wonder and glory of words than Stedman, but his is a frail splendor at its best, — like the cloud-wraiths after the sunset's fires have left them. Two of his sonnets, that on "Sleep" and the "Enamored Architect of Airy Rhyme," are the limitary outposts of his domain of words. Aldrich may be said to be the greatest master of the theme among American lyrical poets. Given a mood, a fancy, a fragrant thought, and he presents it in its naked simplicity, so that it stamps itself on the reader's mind and haunts him with its significance. And there is a large group of his poems in which this thematic power is exhibited. Among them are "Identity," "Memory," "Prescience," "Untimely Thought," "Destiny," "Apparitions." In their kind they are almost unique. Odd as it may sound, he may have trained his gift for this piercing forthright kind of poem from his long handling of light verse. *Vers de société* do not require pomp of phrase or special

richness of music. They are better for having nothing to call away the attention from the neat setting forth of central idea or scene. Aldrich's "Palabras Cariñosas" and "Thalia" are in their way as simple and direct as his poignant tragic studies.

Some of Stedman's later poems show this same thematic effect. Both poets were influenced by the spirit of the age, which had, temporarily at least, turned away from the physical, male, aristocratic God of poetry, towards the spiritual, womanly, democratic Muse. In prose Stedman was the critic, and Aldrich the novelist and short-story writer. Some may think the functions should have been reversed. In view of Aldrich's letters, which have lately been published, it is impossible to doubt that his literary judgment was surer, his taste keener, than Stedman's. When they clashed in opinion, Aldrich was always right. And Stedman, in his narrative poems of "The Blameless Prince" and "Alice of Monmouth," gave evidence of creative gifts, the power over elemental human nature, superior to Aldrich's talents in this kind. If Stedman had written novels, his figures would have moved in heavier marching order than Aldrich's light skirmish-line. But Stedman took up the critic's burden, and gave us what is on the whole our largest body of sound literary appreciation. It is impossible to over-praise his devotion to the highest manifestations of literary art. He compelled America for awhile to attend to poetry, something which no one since has succeeded in doing. He had his quota of defects as a critic. He was too temperate in his eulogy of the best, and too tolerant in his treatment of the mediocre. He kept to the *via media*, which, though safe, is hardly the path of revelation. The great mass of his judgments are good, — they will stand; but the question is, whether posterity will care to refer to them. They are in the main contemporary judgments, and it is a great deal easier to be wise and pregnant and penetrating about the literature of the past than about that which is rising around one. Every critic has his defects. Stedman's Waterloo was his judgment on Arnold, whose merits, either in prose or verse, he seemed incapable of seeing.

Aldrich's prose works were so fresh, so sparkling, that judicious readers hailed them as a special dispensation,— the art of France made decorous for American homes. Read over again now, a good deal of them seems thin; the sparkle has somewhat evaporated. But they have by no means gone flat like stale champagne, and the scaling down of their pretensions is the fate to which nearly all fiction has to submit. The novel and the short-story seem almost as evanescent as the art of the theatre.

Aldrich invented an art of the short-story of his own; and it was an invention which needed no patent, for no one could infringe upon it without detection. Perhaps he used his trick of surprise too often. But his short stories are still readable, and are likely to keep their place with those of a half-dozen of our best recent artists. They certainly do not class with those of the older men — Poe, Hawthorne, or Irving. Of his novelettes, "Prudence Palfrey" has a cool, virginal charm; there has hardly been a better embodiment in prose of New England life. The opening pages of "The Queen of Sheba" promise a masterpiece, and though it falls off in the end it is still a delightful thing. "The Story of a Bad Boy" is unique in its charm and in its healthy humor. Mass and velocity, Aldrich did not have. And by mass we do not mean length. A great artist can make the carving of a cherry-stone colossal, as witness some of Shakespeare's and Milton's sonnets. But grace and pleasantness appeal, and Aldrich's prose has enough of these qualities to make it permanently enduring.

We are told that we should not try to classify and rank masterpieces — that we should not look gift-horses in the mouth. The game of precedence is an old one, however, and we probably shall have to keep it up. No one can foretell how Aldrich and Stedman will finally come to stand in our roll of writers; but no one would now claim for them an equality with the elder gods of our literature — with Poe, or Emerson, or Bryant. Nor have they the power and magnificence of that more mortal monarch, Lowell. The romance writers — Irving, Hawthorne, Cooper — are larger figures. But they are likely to have no mean place among the rest,— with Longfellow, so melodious and soothing, yet so essentially unoriginal, so plumb to the average; with Whittier, that Quaker volcano who instead of fire spouted half-fused stones and homely earth; or with Whitman, with his amorphous verse and his doctrines borrowed from Emerson and the Hindus and badly understood. A little art of great excellence will hold its own with masses of inferior quality. Aldrich and Stedman have hardly had their just dues, either in life or as yet in death.

CHARLES LEONARD MOORE.

CASUAL COMMENT.

THE GREAT EVENT OF THE COMING PUBLISHING SEASON IN ENGLAND will be, according to the London "Nation," the issue of the eleventh edition of the "Encyclopædia Britannica." The time of the publication will be about the beginning of November, when, in contrast with the earlier method of publishing one volume at a time, fourteen volumes of the twenty-eight will see the light, and will be followed in about three months' time by the remaining fourteen volumes, which include the Index. It may be said at once of this great venture, to which Mr. Hugh Chisholm and his able staff have devoted eight laborious years, that, first, it is essentially a new book — in one volume, for example, not more than sixteen per cent of the old material has been used—and, secondly, that it is authoritative throughout. Its fifteen hundred contributors cover all the learned institutions of the world, and include a great body of practical workers and experts in their departments of thought and life. Many of these first-class authorities have written, not only the longer articles, but the brief notices which are usually assigned to less accomplished students. In a word, the new Encyclopædia represents a thoroughly fresh and complete work of specialization. The great novelty on the mechanical side of the venture is the issue on India paper, in a form in which a volume of over nine hundred pages can be read and even turned back on its cover with the greatest ease. A further advantage is cheapness; each volume will be issued at a little more than half the price of its predecessor. The work, as a whole, is beyond doubt a very great feat of British scholarship and literary organization.

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THE OLDEST INSTITUTION OF LEARNING IN THE WORLD is probably the University of El Ashar, at Cairo, founded by the great Saladin in the year 988, and occupying an ancient mosque in the Arab quarter of the city. Here, sitting at the foot of a column assigned him by the particular descendant of the Prophet who chances at the time to be Chancellor of the University, any reputable man of learning may gather around him such disciples as his fame or ability succeeds in attracting. Eight thousand five hundred and ten such learners are enrolled in the latest catalogue; or, at least, Patterson's "College and School Directory" gives that as the number. One is almost sorry to read that recently a wealthy Egyptian, some Rockefeller of the Nile, has left a generous bequest for the erection of a new building, so that the rambling old mosque, a series of cloisters surrounding open courts and covering several acres of space, is likely to be deserted ere long, perhaps to be torn down. What a contrast to our smart groups of laboratories, museums, lecture-rooms, libraries, and dormitories, which constitute the visible and tangible parts of our universities, is this old Egyptian seminary of learning! Contemplating its millennium of educational activity, and learning further, from the above-named "Directory," that there are no fewer than thirty-six other universities that were founded before the end of the fifteenth century, one loses something of one's pride in the antiquity of Harvard and Yale and Columbia. In educational history they are but toddling infants.

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OF INTEREST TO SHAKESPEARE LOVERS everywhere is the project, recently formulated in the London "Times" over the signatures of seventeen prominent literary men, to acquire by public subscription "The Shakespeare Head Press" at Stratford-upon-Avon, and to make of it a permanent centre for the publication of Shakespearian literature. This Press, it will be recalled, was established in 1904 by Mr. A. H. Bullen (known to all who know Elizabethan literature), with the primary object of issuing from the poet's native town a worthy edition of his works. That edition, completed some time ago, stands as a monument of dignified bookmaking—a worthy modern successor of the noble old folios. Other publications, of less importance but all distinctive in form and contents, have appeared from the Press at intervals; and Mr. Bullen has now in preparation a volume embodying Professor Wallace's full presentation of his recent sensational Shakespeare discoveries. The Press occupies the house in Stratford once leased by Julius Shaw, an intimate friend of Shakespeare and one of the witnesses to his will. Not the least of the perennial charms of Stratford to the literary pilgrim is a ramble through this quaint old Tudor house, with its timbered ceilings and massive chimney and lovely old-world garden "circummured with brick." It is peculiarly fitting that Mr. Bullen's pious labors should find habitation here; and we have no doubt that Shakespeare lovers in America will count it an honor to bear their part in the plan now in progress toward lifting all financial incubus from his shoulders and making the Press a permanent addition to Stratford's noble memorials of her poet.

* * *

SAN FRANCISCO'S SEVENTY LIBRARIES, as enumerated and briefly described in the July number of "News Notes of California Libraries," betoken unusual and very creditable activity in this branch of public education. Already, only four years after the destructive earthquake and fire of 1906, the public library of the city has acquired respectable proportions, 98,499 being the reported number of volumes now in its possession, with a main building and three branches from which to circulate them. Among the seventy and more libraries and reading or reference rooms enumerated, we note the "Chinese Reading Society Reading Room. Wong Kin, Sec. Est. July, 1908. Income from monthly subscriptions of 50 cts. a member. A[bout] 50 members. Open daily. Rents room in Kong Ha Tong bldg., 145 Waverly place near Washington st., $30 per mo. One corner of room is occupied, rent free, by a barber, who looks after reading room. 30 Chinese newspapers rec'd regularly, 10 from

Chinese consul." But when will John Chinaman reach the point of using our American public libraries, together with his fellow-aliens from Germany and Sweden and Italy and other old-world countries? A pig-tail in a public library — has such a sight ever been seen? And will it ever be?

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A RAILROAD TEST OF THE POPULARITY OF THE CLASSICS was recently made by a large middle-Western road in its placing of sets of the Eliot five-foot-shelf books in the library cars of its express trains. That Marcus Aurelius and John Woolman and their comrades should have failed to captivate the commercial traveller and other patrons of the road is not at all to the discredit of Dr. Eliot's chosen authors, nor very much to the discredit of the travellers. The mood of neither the pleasure tourist nor the business traveller is suited to the reading of so serious literature as that embraced in the Eliot list; and it was doubtless in tardy recognition of this fact that the company decided to withdraw the unappreciated volumes and leave its patrons to the undisputed enjoyment of their newspapers, their ten-cent magazines, their fifty-cent paper-covered novels — and their cigars. The ideal traveller would of course be glad to relieve the monotony of transit across the western prairies by losing himself in Homer or Shakespeare, in Plutarch or Pliny; but those who purvey to the literary tastes of a trainload of more or less tired and worried and fretful folk, have to face a condition, not a theory.

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TWO CURIOUS REASONS FOR THE ENGLISH LIKING OF AMERICAN NOVELS have been discovered by the London literary correspondent of a New York journal. As they are almost the last that might have occurred to one, they are worth giving. Careful investigation has revealed to this inquirer that the English middle-class mother feels it safe, as a rule, to entrust an American work of fiction, unread, to the hands of her daughter or daughters, which is more than she dares do with the more "advanced" native productions, especially when the latter are written by women. Secondly, the heroine of the American novel is well-gowned, at least by the illustrator, which is not so often the case with the ladies of English fiction. The existence of other causes for the increasing vogue of our novels in England is admitted by this authority; but who would have thought that correct conduct and correct costume would have proved so potent in swelling sales.

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INTERBIBLIOTHECAL RIVALRY, like intercollegiate rivalry and business competition, has its admirable aspect, and also its less admirable. The yearly counting-up of circulation and attendance shows a commendable desire to keep all the patronage already won, and to win more; but it also reminds one of the daily newspaper's striving to outdo its competitors in circulation and in number of advertisements printed. A brief passage in the current annual report of the Galesburg Public Library furnishes food for thought and for some mild amusement. The librarian, after naming certain reasons why the library was unable to do more than hold its own, adds: "Further than this, the Knox College library was reopened, and naturally took some of the student patronage from us. Moreover, this must be reckoned with in the future too, for as the college library becomes better equipped for the use of the students, their patronage, which has always been a large element in our work, will be transferred in a greater or less degree to the college library." Instead of a note of rejoicing at the increased library facilities of the community, one detects here a certain tone of sadness.

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A MARK TWAIN MONUMENT IN HEIDELBERG, where the plan of "A Tramp Abroad" was conceived, is to be erected by the American colony there. This rather unexpected memorial will take the form of a statue of the great humorist, and the necessary fund has already been subscribed; at least so says the report from the university town on the Neckar. A statue of Mark Twain in Germany, whose language and whose manners and customs he delighted in poking fun at, and whose national genius is so radically unlike that of our American humorist, must strike the observer as something of an anomaly. On American soil must ultimately be erected, in some shape or other, the chief monument to him whose humor, while it contributed to the gaiety of many nations, was relished to the full only by his own.

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PUBLICITY FOR PUBLIC LIBRARIES, through local newspaper notices, quarterly or monthly bulletins, and other sufficiently decorous and dignified methods, seems legitimate and desirable. The Haverhill (Mass.) Public Library reports the appearance of such newspaper notices (gratuitously printed) on sixty-six days of last year. Thirty-three lists of new books, and thirty-three of books and articles on special subjects, were thus brought to the people's attention. The recorded circulation of nearly two hundred thousand, among a population of about forty-two thousand, may serve as a proof of the wisdom of this policy of publicity. It is to be noted, however, as in harmony with experience elsewhere, that the number of books lent to schoolchildren through the schools, in that city, fell off last year to the extent of nearly eleven hundred. In this matter of bringing home to the town's people the fact that they own, and too often neglect to profit by, a fine collection of the very best literature, why might it not be well to secure for advertising purposes a portion of the omnipresent billboard, even at the risk of crowding out some of the regular announcements of things eatable, drinkable, smokable, and wearable? . . .

PECUNIARY ENCOURAGEMENT FOR LITERARY TALENT, as proposed by Mr. Upton Sinclair, is favored by nine authors of note, whose letters to Mr. Sinclair are printed in a recent issue of "The Independent," as also are the protests from seven equally

well-known writers, to whose number Mr. Henry James, too unwell to write a letter, is to be added. His brother, the noted psychologist and pragmatist, puts the matter pithily: "In our scribbling age, what is publicly most needed seems to be some kind of machinery for suppressing literary production rather than stimulating it." Worn-out authors who have served faithfully the cause of good literature, and have received but scant material reward for their labors, he thinks might well be held worthy of a pension; but "as for the young, let them scratch as they may, and devil take the hindmost." In this age of Carnegie foundations and endowed research, and multiplying scholarships and fellowships, there would seem to be enough provision for first aid to the aspiring, without adding endowed authorships to the list.

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WHAT BOOKS BESIDE NOVELS THE MASSES READ is indicated in the case of one of our large cities by a statistical table printed in the current annual report of the St. Louis Public Library. In a "list of non-fiction books circulating 100 times or more at the central library during the year, May, 1909—April, 1910," Mrs. Eddy's "Science and Health" scores 618 against 416 for its nearest competitor, Longfellow's poems, while Shakespeare's name comes rather near the end. It is comforting to find Bunyan, Fiske, Darwin, Goethe, and Emerson occupying places four to eight, a volume of "Choice Selections" standing third.

COMMUNICATION.

"CHANTECLER"—A CORRECTION.

(To the Editor of THE DIAL.)

In the review of Miss Gertrude Hall's translation of "Chantecler," published in your issue of August 16, on page 84, with our name at the bottom of the column, your reviewer, Mr. Lewis Piaget Shanks, makes the assertion that six lines have been omitted from the Prologue. With respect to our book this is a false statement, and one which we consider damaging. Six lines may have been omitted from "Hampton's Magazine" (we have not verified Mr. Shanks there); but he is wrong, as it happens, to assume that they were omitted also from our book. That it was an assumption seems proved by the fact that no copy of the book could possibly have reached your office before your issue containing the review was put to press.

DUFFIELD & COMPANY.

New York City, August 22, 1910.

[We are extremely sorry that our endeavor to give this important drama prompt review should have resulted in any injustice to the publishers of the book. Our reviewer's comments were of course based upon the magazine version; it being assumed, somewhat rashly, as now appears, that the magazine and book versions would be identical in form. —[EDR. THE DIAL.]

The New Books.

THE LIFE STORY OF AN ODD-JOB MAN.*

The one book that every man is supposed to have it in him to write has been produced by Mr. George Meek, who until recently pushed (or pulled) a bath chair at various beach-resorts in England, was for some years an active worker in the cause of Socialism, and at present enjoys the protection and countenance of Mr. H. G. Wells, who vouches for him in an interesting Introduction. He has also turned his hand to countless other casual occupations, including poetry; but, he says, "I have come to the conclusion that I have no vocation for verse-making, much less poetry, though a few odds and ends of mine have been printed and one song published with music: I have never heard of anyone singing it, however." These few quoted words give the keynote of the book,—dispassionate, detached, objective statement of facts, always well within the truth, and resorting to no art but the difficult one of entire naturalness. No wonder Mr. Wells declares that "he has produced a living work that will defy the embargo of Mr. Mudie and all the libraries"—an embargo which some of Mr. Meek's candor in the treatment of facts may very conceivably invite, while the polished and gilded eroticism of the "society novel" passes muster even before the severe scrutiny of "Miss Timmins" and her kind.

The vogue attained by such unvarnished accounts of hand-to-mouth existence as have been written by the late Josiah Flynt, by Mr. William H. Davies, by Mr. Lee Meriwether, and by other professional or amateur tramps, shows that readers enjoy having the hard realities of life served them (in good print and binding) without sauce; but they have seldom or never met with a more engrossing narrative of desperate poverty than this simple, yet in its way wonderfully eventful, life-history of a bath chair-man. There is in it no spectacular tramping or "bumming," no voluntary experience of prison life, though there is one involuntary term of imprisonment for debt, and no curious exploring of the purlieus of wickedness. It is just the unembroidered and unsensational record of an up-hill struggle for existence, and yet it is presented with such an unconscious artistry that it holds the attention from beginning to end.

*GEORGE MEEK, BATH CHAIR-MAN. By Himself. With an Introduction by H. G. Wells. New York: E. P. Dutton & Co.

What avails it, we ask ourselves, to study rhetoric at college and to write laborious themes, when a Bunyan or a Meek can thus make our labors ridiculous and cause our favorite classic authors to pale their ineffectual fires?

Eastbourne was the birthplace and for most of his life the home of our chair-man. (The book's happy ending, with the appearance of a well-to-do uncle from Vancouver, shows why one cannot confidently assert that Eastbourne is Mr. Meek's present abiding-place.) Scanty schooling fell to the lot of George Meek, who, being early consigned to the care of a grandfather who soon afterward died, found himself obliged at a tender age to shift for himself. Worse than that, he had to work at precarious jobs for his living, and was dispossessed of his wages by an unnatural mother who returned from America, rather inopportunely for her boy's best good, after her husband had lost his life in the Brooklyn theatre tragedy of 1876. A certain native refinement and passion for the ideal appear in the lad, according to his own account of this period. He says:

"I had few, if any, pleasures besides my reading. . . . Most of the boys I got to know through working with them were too filthy in their habits and conversation to suit me, and I made no girl friends; I was usually very badly dressed, and unless I made a few coppers unknown to my mother I never had any pocket-money. And I was naturally very shy. I buried myself as much as I could in my readings and my day-dreams to escape the irksome realities of everyday life. Unless trouble was very acute and pressing I could nearly always withdraw my mind from my environment into a land of dreams — a land which was my very own, where great and glorious things happened. This faculty I have enjoyed ever since I can remember, though of late years I find it less easy to detach myself from my surroundings, and the visions I see are less vivid."

A studious house-painter from Nottingham converted young Meek from an indifferent sort of Anglican into a firmly convinced agnostic, and he tells us that he has since had only occasional relapses into religion. But, far removed though he is from religious enthusiasm, he has always been a worshipper of the fair sex, owing, he thinks, what little strain of poetry there is in his temperament to the fact that from his earliest years he has been given to idealizing women. "Although my experience leads me to conclude that I am mistaken," he confesses, "I always like to think of them as being but a little lower than the angels." Knowing now his attitude toward religion and toward women, we have some accurate conception of the man himself. A passage here and there from his autobiography will help to complete the picture. Of the early Eastbourne days he writes:

"As I remember, I used sometimes to have to do very hard and even dangerous work — pushing heavy tradesmen's trucks, carrying heavy loads, and standing outside second or third story windows to clean them. But while all my money was taken from me I was badly fed and clothed. Once I was at work for a well-to-do tradesman in Terminus Road; he was exceedingly religious, so much so that he would not allow his children to go to Christmas parties. One day he set me to clean out the space in front of the cellar window which was covered by a[n] iron grating in the pavement in front of his shop window. Here I found about fourpence three-farthings in coppers, and got into trouble because I stuck to it! He was a preacher for one of the obscure sects which drone their monotonous dirges (you can't call them 'hymns') in various holes and corners about the town."

To this adolescent period preceding the bath chair misery belongs also a brief experience of farming life in America — "at Warsaw, Wyoming county, U. S. A.," where dwelt a great-uncle and some cousins, and where he enjoyed the good cheer of his kinsfolks' bounteous table and the unaccustomed freedom of frontier country life; but the half-blind weakling was not the man for subduing the western wilderness, and back he soon went to the uncertain vicissitudes of unskilled labor at the smallest of wages. It was in February, 1891, that he sank, as he says, to the "profession" of bath chair-man. He presents successively the darker and the brighter side of the calling:

"If you would know the horror of black despair go out with a bath chair day after day, with chair-owner or landlord worrying you for rent, food needed at home, and get nothing. Stare till your eyes ache; pray with aching heart to a God whom you ultimately curse for His deafness. And this not for weeks, but year after year.

"Among the chair-men I have known since I first began to work at the calling seven have gone mad, many have taken to drink, others have died in the workhouse or are there still. The work demoralizes everyone in some way. It sets man against man. Some will do the meanest things to get work away from others. For instance, men have gone to my customers and told them I could not see, or that I was a Socialist, or that I drank. It is quite a common thing for me to get customers and suddenly lose them. One of the men tried to get the contract work I was doing last year away from me by telling the lady I was a Socialist, but she happened to be that *rara avis* a sensible woman and took no notice of it. In fact, she gave me some of Mr. Wells's books, besides some of the R. P. A. cheap reprints."

The author stops at this part of the book to tell the reader that he is writing in the spare moments of his heart-breaking occupation, that he has a chair weighing about three hundred-

weight to draw, and that he is not strong. But on the brighter side such cheering incidents as the following were not unknown to him:

"One Sunday in June, a few years ago, I had stood from eight in the morning till eight at night on the corner of Wilmington Square without earning a penny. I was pretty low-spirited. I was hiring my chair from a very hard man, and I had no money for him or myself either. As I pulled off the stand to go home, a gentleman called to me. I hoped he wanted to engage me, but he only wanted a light.

"'Very busy?' he asked.

"'No,' I said; 'I'm sorry to say I've been here since eight o'clock this morning and have n't had a job.'

"'That 's hard lines,' he said; 'here 's half a crown for you. Are you married?'

"'Yes,' I said, thanking him.

"'Any children?' he asked.

"'Yes,' I said; 'one little girl.'

"'Oh,' he said, putting his hand in his pocket, 'here 's another five shillings!'"

Mr. Meek's unhesitating acceptance of such occasional offerings as the above-mentioned seems at first a little inconsistent with his evident high-mindedness and his sturdy sense of personal independence; but a starving wife and child at home will drive one to worse things than the taking of alms, and perhaps he found somewhere in his socialistic creed a justification for accepting a part of the rich man's unearned increment. In this connection may be given the concluding paragraph of his important chapter entitled "My Socialist Work":

"Although I have ceased to take a very active part in politics for some time, I am entirely in sympathy with the latter [*i. e.*, the Socialists]. Some day the workers will tire of mere politicians of every shade and will organize themselves for the definite struggle with Capitalism. Then, thoroughly grounded in the economics *and* ethics of Socialism, they will know what to do. It will be no great loss to the idle rich for them to live useful, healthy lives, nor to the business man to be relieved of the ever-increasing strain of competition. The worker will have no fear of unemployment or of want through sickness or old age. The reign of hatred engendered by the competition of individuals and the war of classes will give place to that of 'Peace on earth, goodwill to men.'"

The prosperous uncle's entrance on the scene, near the end of the book, and his offer of a home and a living in Vancouver to the wretched chairman and his family, seemed to Mr. Meek's publishers too much like the conventional story-book ending, and they hesitated about allowing it. But evidently they were overruled. Their own benefaction, as liberal-minded publishers, toward the new author also forms a part of the cheerful issue of the sombre narrative, as does furthermore the writer's reawakened hope to accomplish something still in the literary world. It is at present a treatise on ethics that he has fixed his heart on writing. But he will never again make such a hit, both artistically and commercially, as he has made with his autobiography. He might now well be content to be a man of one book.

Mr. Wells's Introduction gives the reader some acquaintance with Mr. Meek in his ill-fitting and dust-covered suit of black, peering about him, walking ill, and speaking indistinctly, but never abashed, never cringing, and never other than manly and gentlemanly in his bearing. For the "despicable grammarian" Mr. Wells has supreme contempt, and certainly the grammarian would be despicable who should bring the weight of his erudition to bear on Mr. Meek's maiden effort at book-writing. Nevertheless the grammarian, and also the ungrammared reader, may wonder what number, exactly or approximately, is meant in Mr. Wells's statement that "Meek went to Ashford and met quite several men in a tiny room." Both uncritical and critical readers too will marvel at the book's display of unexpected learning side by side with something that cannot quite be called by so complimentary a name. Mr. Meek writes in an early chapter, for example, that his father and uncle, "like the Atridæ," married sisters, and a few pages later speaks of a floor covered with "coker-nut matting." The literary sponsor's professed approval of what is squalid and unedifying in the book seems a little excessive. But as a part of the life-story so effectively told, these portions take their place among the rest.

PERCY F. BICKNELL.

THE PROBLEMS OF THE SOUTH: A NORTHERN VIEW.*

Just before the Civil War, Mr. Frederick Law Olmstead travelled extensively through the South and wrote a book telling what he saw. Professor Albert Bushnell Hart has recently followed in his wake, and has written a book telling something of what he saw and a good deal of what he thinks.

Professor Hart's excuse for writing this book, if excuse be necessary, is that criticism from an outsider is always illuminating. He would welcome an investigation of certain conditions in New England by a Southerner. But more than this: "In Reconstruction, the North attempted to bring about a new political system

* THE SOUTHERN SOUTH. By Albert Bushnell Hart, Litt.D. New York: D. Appleton & Co.

with the honest expectation that it would solve the race question. Surely it has a right to examine the results of its action, with a view either to justify its attitude or to accept censure for it." The result is some things to praise and some to censure in the acts and attitude of both sections. Southern people in particular should welcome the book, not simply for the pleasant things which it occasionally says about them, but for the sober treatment of several prominent questions and the searching criticisms which it offers. The South has been rightly accused of being too resentful of criticism. Professor Hart was altogether right when he said, "A social institution that was too fragile to be discussed was doomed to be broken." Certainly the Southerner is now ready to discuss the negro problem — possibly a little too ready, if the other man is a Northerner; and this seems almost to have misled Professor Hart into thinking that the negro question is by far the greatest of the Southern problems. Eight out of twenty-seven chapters of his book are devoted expressly to the negro, seven more have the negro for their key-note, and he plays at least a minor chord in practically all the rest. In spite of all that is said and printed on the subject, the vast majority of Southern people pass many a day without ever thinking of the race problem as such.

The Southern problem, according to Professor Hart, is "how twenty million Whites and ten million Negroes in the Southern States shall make up a community in which one race shall hold most of the property, and all the government, and the other race shall remain content and industrious; in which one gets most of the good things of life and the other does most of the disagreeable work; in which the superior members of the inferior race shall accept all its disadvantages; in which one race shall always be at the top and the other forever at the bottom; yet in which there shall be peace and good will." If it is true that "the Negroes, who are a third of the population, own only a fortieth of the property in the South, and that one-fourth of the negroes own four-fifths of all negro property," then the problem is simply the world-old and world-wide question of the privileged few against the unprivileged many, complicated in this case by racial differences, antipathies, and prejudices, which the North once insisted should be ignored. Whether these differences are right or wrong, they are a "condition and not a theory," and must be dealt with accordingly.

Another excuse given by Professor Hart for writing the book is that the North "has expert knowledge of race troubles and of ways to solve them," and that it may "offer something out of its own experience." This is not intended for humor. The "something" to offer is the Indian problem,— not the earlier solution of indiscriminate killing, which is rightly reprobated when applied to the negro, but the "land-in-severalty plan."

When the Athenian envoys were defending at Sparta the policy of Athens in subjecting the other cities of Greece to her sway, they said: "The world has ever held that the weaker must be kept down by the stronger." And a great part of mankind has ever been kept in subjection of one kind or another. Yet voices have cried out against such monstrous philosophy, and it is no longer openly defended. On the contrary, we now accept the opposite philosophy, that the strong must help the weak to rise, though we are a little slow in putting it into practice. When the French serfs were freed they were not at once given land; but in the general shakeup which immediately followed many of them managed to secure some. A few years later when the German peasant was freed he was given a liberal portion of the land he had tilled for centuries. At the very time when the bonds were being stricken from our slaves, the Russian serfs were given lands, though on conditions they never could fulfil, conditions which were finally removed in the recent Russian revolution. Even Great Britain is at last atoning for centuries of wrong by helping the Irish to acquire land. But it was left to democratic America to strike the shackles of slavery from millions of men, and then give them the ballot instead of bread —*i. e.*, land on which to make it. Not only did they give the freedmen no land; they even left to an impoverished section practically the whole task of educating them.

The "forty acres and a mule" dream of the negroes was one which the nation rested under some obligations to fulfil. Professor Hart's explanation of the reason why this was not done is that the North was so blind that it "honestly supposed" that "the ballot would at the same time protect the black against white aggression, and would educate him into the sense of such responsibility that there would be no negro aggression." This is simply the old mistake of eighteenth and nineteenth century political philosophy, that political and civil liberty is a panacea for all our social ills. Do the ballot

and the writ of *habeas corpus* protect the steel workers of Pittsburg, the coal miners of wherever there is coal, or the sweatshop workers of wherever there are sweatshops? What men need is genuine economic freedom — not the *laissez faire* kind — and the right to protect themselves in its possession. The North was a little behind Europe in 1865 on this question; but had she reached its full solution then, she would have been decidedly in advance of the rest of the world.

Now, it seems, the South is to be left alone in the solution of her peculiarly difficult problem; for Professor Hart tells us that a propaganda is no longer possible,—"the North has too much on its own hands in curing the political diseases of its cities, in absorbing the foreigners," and, he ought to have added, in settling the relations of labor and capital. The South was a little slow in rejecting the ancient Greek philosophy of subjection. She, in common with the rest of this country, has accepted the antithesis of this doctrine — that of helpfulness. A social philosophy which reverses the old order is sometimes slow to be realized in working institutions; but the South has at last made a beginning. When the North has solved its social and economic problems, beside which the curing of the political diseases of the cities is but a summer pastime, perhaps the South will have made some progress. Meantime it is helpful to the South to know that she has the generous sympathy of the North, which now recognizes that she is sincere.

DAVID Y. THOMAS.

THE PROBLEMS OF THE SOUTH: AN ENGLISH VIEW.*

The English journalist and author, Mr. William Archer, has written a book on the American Race Problem, with this dedication: "To H. G. Wells, with whom I so rarely disagree that when I do I must needs write a book about it." Since Mr. Wells, in "The Future of America," came to the conclusion that the Southern whites were wholly wrong in their attitude toward their race problems, we expect to find quite a different account in Mr. Archer's book. And so we do. But it is not undiscriminating in its sympathy for the views of the Southern whites, and it is full of interesting facts, discussions, and opinions; while in many matters the author exhibits a freshness of thought and an originality of ideas that are welcome to one weary of the stale American arguments and conventional statements. The book contains accounts of the author's travels in the South, in Cuba, and in Panama; of his observations of negro life in city and country, of negro homes and schools, of the relations between the races, of "jim crow" cars, serfdom, and prohibition. Brief quotations from the Introduction will give Mr. Archer's conception of the American Race Problem:

"Ought the colour-lines drawn by Nature to be enforced by human ordinance, and even by geographical segregation? Or ought they to be gradually obliterated by free intermingling and intermarriage. Or, while intermarriage is forbidden (whether by law or public sentiment), is it possible for people of different colours to dwell together in approximately equal numbers and on terms of democratic equality? Or is it for the benefit of both races that one race should always maintain, by social and political discriminations, its superiority over the other? Or is this opinion a mere hypocritical disguise of the instinct which begot, and maintained throughout the ages, the institution of slavery?"

"The truth is, it seems to me, that no race problem, properly so called, arises until two races are found occupying the same territory in such an approach to equal numbers as to make it a serious question which colour shall ultimately predominate."

"The race problem means (in its only convenient definition) the problem of adjustment between two very dissimilar populations, locally intermingled in such proportions that the one feels its racial identity potentially threatened, while the other knows itself in constant danger of economic exploitation. Now these conditions, as a matter of experience, arise only where a race of very high development is brought into contact with a race of very low development, and only where the race of low development is at the same time tenacious of life and capable of resisting the poisons of civilization. In other words, the race problem, as here defined, is a purely Afro-European or Afro-American problem."

The views and actions of the Southern whites, Mr. Archer considers natural,— under the circumstances, normal. He declares that there is no other race-problem in the world, and never has been except in the South, for never elsewhere did such conditions exist. His opinions may be summed up briefly: The problem is acute, and no solution is evident; the "jim crow" car, etc., is necessary; the white South is very wrong in its indifference to the abuses of labor laws, resulting in peonage; the prohibition movement has been good for the negro; the average negro desires the amalgamation of

* THROUGH AFRO-AMERICA. An English Reading of the Race Problem. By William Archer. New York: E. P. Dutton & Co.

the races, and the Southern whites know that he wants it; negro civilization is only a veneer. The author insists upon one principle: that the whole trouble is due to physical dissimilarity. The negro to him is so grotesque a being, so unlike the white, that he is repelled. "The permanent difficulty underlying all impermanent ones, that time, education, Christian charity, and soap and water may remove, is that of sheer *unlikeness*. Oh! they are terribly unlike, these two races!" But "if the Ethiopian could but change his skin, how trifling would be the problem raised by his ignorance, shiftlessness, poverty, and crime!" For a solution, Mr. Archer suggests the four threadbare possibilities: Extinction; the Atlanta Compromise; Amalgamation; Segregation. The first and third being out of the question, he prefers the fourth. That the Atlanta Compromise — the suggestion of Booker T. Washington that each race will work out its own destiny, within its own sphere, each race aiding the other — will ever come to pass, he doubts. Will not the work of the Tuskegees and the Hamptons, the industrial training of the negro, create a new form of friction? "I did not doubt for a moment," he says, "that Mr. Washington's work was wise and salutary; but I wondered whether the material and moral uplifting of the negro was going to bring peace — or a sword. In other words, do the essential and fundamental defects of the situation really lie in the defects of the negro race?" An important phase of the problem, usually slurred over by writers on this subject, is dwelt upon by Mr. Archer: the psychological effect of the constant uneasiness of the whites, especially the lower classes, about their women. Herein, of course, lies one important cause of the frequent furious and seemingly causeless outbreaks of whites against negroes. While sympathizing with the Southern whites, the author nevertheless points out some inconsistencies and weaknesses in their position. He is probably not altogether just in his estimate of negro home-life, of the domestic melioration attained by the upper class of negroes — "resolute refinement," he calls it, "veneer." The boasted negro homes, he says, are not homes at all, but mere "imitative and mechanical tributes to the American ideal of the prosperous and cultivated homes." There might be more justification in this criticism were it not also true of a very large number of the homes of whites.

WALTER L. FLEMING.

THE GENTLE ART OF "SICHELIZING."*

Mr. Walter Sichel is known on both sides of the Atlantic for a series of biographies culminating last year in a life of Sheridan. His books have made a favorable impression on many reviewers, as they well might; for the style is vivacious, and a large part of the matter appears, on first sight, to be new. After the publication of the Sheridan biography, however Mr. Sichel's extensive claims to originality, announced in the preface and repeated many times in footnotes and elsewhere, began to be questioned in private and, eventually, in the press. It was intimated that, although Mr Sichel had indeed added to our knowledge of Sheridan, he had also drawn heavily upon the life of Sheridan by the late Mr. W. Fraser Rae, while treating his memory with scant courtesy; that he apparently claimed to be the first to call attention to literary parallels which had been observed by other writers on Sheridan; and that in his bibliography he marked by asterisks several editions of Sheridan's works and single plays as his own discoveries, though they may be found in other and earlier bibliographies of Sheridan. Mr. Sichel, it has been alleged, did all this while he professed acquaintance with "every known and some unknown editions" of Sheridan.

Then came, last spring, Mr. Sichel's "Sterne: A Study," within a year after the publication of the "Life and Times of Laurence Sterne," by the writer of this review. Mr. Percy Fitzgerald, "a pioneer" in Sterne studies, after reading the new book, sent a letter to the London "Saturday Review" (April 30), protesting against Mr. Sichel's literary methods, to describe which he coined the verb "sichelize" after the analogy of "bowdlerize" derived from Dr. Thomas Bowdler, who spent his time in mutilating Shakespeare in the interest of public morality. According to Mr. Fitzgerald, "to sichelize" means to re-hash old facts and old ideas so as to give the impression that they are new. To quote him directly,— "Mr. Sichel's system is to come along after the hard-working harvest-men have gone home to rest, and help himself from their granaries." A biographer may of course refer, in his preface or in an occasional footnote, to previous laborers in the same field; but these acknowledgments should be on unessential points, or on points of disagreement, in order that the impression of

*STERNE. A Study. By Walter Sichel. To which added "The Journal to Eliza." London: Williams & Norgate. Philadelphia: J. B. Lippincott Company.

indebtedness may be kept within reasonable bounds; and while claiming to bring to bear upon his work a large amount of "unpublished" or "unnoticed" material, he must really add a new document or two, else he will have nothing whatever to stand upon in case the day of reckoning ever comes. Mr. Sichel, for example, has made use of two letters in his new book not accessible to other biographers, and of a memorandum and two other letters which, though previously published elsewhere, had never been quoted in a life of Sterne. He also publishes for the first time two or more second-rate portraits of Sterne and an interesting portrait of Mrs. Sterne, if indeed it be Mrs. Sterne. He really had enough new material for a letter to a weekly periodical, but not quite enough for a magazine article. Now the reviewer has no quarrel with anyone over the use he may make of the "Life and Times of Laurence Sterne," for the book now belongs to the public. It has been amusing rather than annoying to see Mr. Sichel tossing about, as stale and time-worn, the results of others' investigations before they were a year old, or treating conjectures as facts, though the writer of them now knows some of them not to be such. One may congratulate himself on escaping better than Mr. Fitzgerald, who seems to have been converted by one of Mr. Sichel's references into a certain "Mr. FitzPatrick." For further consolation, we are here reminded how Professor Lounsbury recently lost much more than his identity under the feminine hand of the author of a recent biography called "Mr. Pope: His Life and Times." Doubtless others also observed, on reading this life of Pope, that Miss Symonds was under great obligations to Professor Lounsbury for certain of her chapters, and that her only acknowledgement was a mere reference in her preface to MRS. [*sic*] Lounsbury's "valuable book." In these days of "sichelizing," one should be thankful that he is not unsexed!

It will be instructive as well as amusing to illustrate Mr. Sichel's apparent literary methods, for if "sichelize" and its derivatives are to come into common use we should know what the words mean. Here is a sichelism lying on the surface, to be picked up by anyone:

Fifty-odd pages of Mr. Sichel's book are given over to the publication of Sterne's "Journal to Eliza." Without exactly saying so, Mr. Sichel implies in his preface that he is publishing the Journal for the first time. His English publishers and the English reviewers have so announced it or congratulated him upon it. When Mr. Sichel's attention was subsequently called to the fact that the Journal had been published in New York back in 1904 as a part of the works of Sterne, his retort was that "the Journal may have been transcribed in Germany or Kamschatka," but that he was the first to publish it in England. Not quite satisfied, perhaps, with the implication that an English imprint (Germany and the United States not counting at all) is necessary to publication, Mr. Sichel went on to say that he really never claimed to publish the document for the first time. His publishers and the reviewers had only inferred it, he said, from a paragraph in the preface beginning "Fresh matter assists these pages" and ending with "the entire Journal to Eliza speaks for itself" ("Saturday Review," 25th June). Mr. Sichel seems to have forgotten a paragraph in his book (page 17) relative to the "unpublished 'Journal to Eliza,' which will be found at the end of this volume."

In a similar manner Mr. Sichel presents Sterne's correspondence. Letters are introduced with a declaration that they are "new" or with a sentence from which the uninformed reader infers that they are new, though they may be found in previous biographies or in various editions of Sterne's works. And so it is with other minor documents. On page 69, for instance, Mr. Sichel takes up Sterne's "Dream" with the remark that it "deserves more attention than it has received," when as a matter of fact it has received from M. Paul Stapfer (who first published it) and from other writers on Sterne, five times the attention devoted to it by Mr. Sichel. More curious still, a letter on page 169 (which Mr. Sichel says "finds no place in the printed collections") appears with a superscription, though there is none in the existing manuscript of the letter or in the letter as hitherto published. Again, M. Tollot, one of Sterne's Continental friends, never quite identified, is several times mentioned by Mr. Sichel as "the Abbé Tollot" (see pp. 215 and 227); but there seems to be no warrant for the title except that an educated Frenchman of the eighteenth century was sometimes an abbé. And so Mr. Sichel proceeds merrily through his volume.

Another form of sichelism is Mr. Sichel's claim to some fact or incident which we are informed has been "unnoticed" or "unperceived" or "missed" by other writers on Sterne, and consequently first noticed or perceived by himself. Out of many sichelisms of this kind, we may cite two or three. On page 34 is the "unnoticed fact" that Sterne has in one of the

later volumes of "Tristram Shandy" a Curate D'Estella, as if in memory of the romantic retreat called D'Estella where he courted Miss Lumley in his youth. This fact was noticed many years ago by Mr. Fitzgerald in his "Life of Sterne" (I. 23). Again, it is implied in Mr. Sichel's preface that he has discovered that the "Jenny" of "Tristram Shandy" is the "Kitty" of Sterne's correspondence. But all this is in Fitzgerald (I. 105–106). On page 129, Mr. Sichel goes so far as to say that the reference to "Kitty" in the last installment of "Tristram Shandy" (1767) "has never yet been noticed," and then proceeds to quote the references to her down to 1767, much as they have appeared in other biographies of Sterne. And, finally, Mr. Sichel says (p. 155) that "the real cause" of the meeting between Sterne and Warburton "has escaped biographers, who have removed the incident to a subsequent phase of their squabble." The "real cause" of the meeting and the approximate date of it (all that Mr. Sichel gives) have been given by Fitzgerald, Traill, Sidney Lee, and by the present reviewer, who, in fact, stated the exact day of the first meeting along with the incidents that led up to it ("Life and Times of Sterne," pp. 196–198). Who are — one may ask — the biographers of Sterne?

Were there space for it, it would be equally amusing to illustrate the perils attending sichelization, from the numerous misstatements, outside of claims, in Mr. Sichel's volume. On page 106, we are told, for example, that Sterne's "Watch-Coat" was "only posthumously printed." The "Watch-Coat," as printed in Sterne's lifetime (before the appearance of "Tristram Shandy" and "The Sentimental Journey") is fully described in the "Life and Times of Sterne" (pp. 164–177 and 531). But, to proceed no further, Mr. Sichel, when confronted with his claims and misstatements, replies that they are unimportant, for it was not his intention to write a biography of Sterne. A pertinent question in rejoinder is, Why make claims if they are unimportant? Indeed, his book would stand the test no better if it were examined as a study. If Mr. Sichel is acquainted with the literature on Sterne, he must know that the aspects in which he has presented him, as humorist, sentimentalist, dreamer, and precursor of modern impressionism, have nothing novel about them at all. It was perhaps worth while to re-work the old mines; but it savors of the promoter to advertise them as fresh discoveries.

W. L. Cross.

Briefs on New Books.

Mark Twain's premeditated impromptus.

It is a wise word that the publishers of "Mark Twain's Speeches" (Harper) have chosen from his own writings as a prefatory caution to the reader: — "There is no more sin in publishing an entire volume of nonsense than there is in keeping a candy-store with no hardware in it. It lies wholly with the customer whether he will injure himself by means of either, or will derive from them the benefits which they will afford him if he uses their possibilities judiciously." As occasional reading, these speeches, delivered at various times in the last four decades of his life, are generally of a nature to entertain and to amuse, although their quiet perusal may not move the reader to praise them quite so highly as does Mr. Howells, who heard many of them at banquet or other festal occasion, and who contributes a brief introduction to the volume. We learn from him, without surprise, that it was his friend's practice to prepare his oratorical exercises beforehand, to commit them carefully to memory, and to study their probable effect on his hearers. If the reader cannot always catch that spirit of conviviality and of cordial readiness to applaud even a labored witticism which commonly smooths the path of the after-dinner speaker, he can at least admire and enjoy the neatness and probably telling effect of many of the humorous turns taken by these short speeches. But there is little need, at this late day, to call attention to the qualities of Mark Twain's inimitable oratory. One fault we have to find, not with the book, but rather with the publishers. Their announcement on the wrapper says that "here will be found the speech delivered at Oxford when he received the Doctor's degree from that university, . . . the address delivered at the Aldrich Memorial meeting, etc." The *et cetera* we have easily found, but have turned every page in the book three times in vain search for the Aldrich memorial address and the alleged Oxford utterance. Mark Twain could defy the conventionalities, but we had not before heard that he astonished the assembled Oxonians by making a speech on the receipt of his doctorate. Hence the keenness of our disappointment in not finding this promised gem of oratory. Otherwise, the book is, in its way, all that could be desired.

"The ugly duckling of literature."

The confessed desire of Miss Sophie Shilleto Smith, in her recent volume on Dean Swift and his circle of friends (Putnam) is to refute certain unjust slanders and a few generally accepted beliefs about the character of one of the most interesting and perplexing figures in the history of literature and of the Church. The tone of the book from cover to cover is that of an *apologia*, and the author's admiration for her subject causes her to magnify his sensitiveness and dominating influence while she denounces his enemies in no mild phrases. In somewhat prismatic

imagery she says, in her Introduction: "I have written the life neither of a saint nor a fiend; I have neither dragged him down to hell nor raised him to heaven, I have dressed him neither in black nor in white; I have not attired him in scarlet, nor endowed him with a cloven foot, setting him to dance among friends worse than himself." With strong emphasis upon his sunless childhood and friendless youth, she portrays Swift as "the ugly duckling of the literary world." Poverty and disease, two factors which influenced his whole life, were "heritages" from his youth; and his boyhood memories seem to have been largely grievances. With frequent excuses for his mistakes and their consequences, the author traces Swift's career as secretary to Sir William Temple, whom she calls "a moral iceberg," and interweaves much of political history into her account of the positions of influence in State and Church which came to Swift, in his manhood, as a result of his early association with Temple. The personality of Swift is not presented with graphic effect in many parts of this biography; and the reader must turn to the more lucid though briefer life by Leslie Stephen to elucidate certain references that are indefinite or unsequential in Miss Smith's pages. But in spite of defects of structure and frequent heaviness of style, the story of Swift's life is told faithfully, and certain portions show intuitive touches — as the revealment of his disappointed hopes and ambitions, his cramped environment at Laracor, his sensitiveness to slights and misjudgments, and his disfavor with Queen Anne. The innate belief of Swift in his own powers, his assurance of an unfulfilled "vocation," and his dominating influence, almost brutal in kind, over both men and women, are emphasized. There is no new interpretation here of his relations with "Stella" and "Vanessa," although the author justifies, to her own mind, his imperiousness towards them. Incidental attention is given throughout the book to Swift's writings, and a later chapter deals with "The Poet and the Moralist."

Libraries and library science in America.

Dr. Arthur E. Bostwick's pleasantly descriptive and attractively illustrated account of "The American Public Library" (Appleton) is intended for both library workers and general readers. It is scholarly, and at the same time not too technical to be of general interest. The author's experience as librarian in New York, Brooklyn, and St. Louis, where he not long ago succeeded Mr. Crunden as head of the public library of that city, and his recent holding of the presidency of the American Library Association, are a sufficient warrant of his ability to write understandingly on his chosen subject. Partly historical, but more largely descriptive and wisely suggestive, his book contains (for the somewhat bookish, at least) a greater amount of agreeable reading than its title might indicate. While he maintains a judiciously dispassionate attitude toward most questions of library policy, contenting himself with presenting the arguments on both sides of such questions, he occasionally lets us see which way his bias tends, as in the open-shelf and closed-shelf controversy, and in the treatment of juvenile users of the library. Free access to a large part of the books and special attention to the young folk, including the increasingly popular story-hour, are favored by him. In a few matters of detail, the all but impossibility of attaining strict accuracy in a work of this sort is illustrated. His useful list of "State library commissions, with official name of commission or board and title of executive officer," gives for Maryland, "Maryland Public Library Commission: Secretary," whereas the current report of this commission indicates that it should be, "Maryland State Library Commission: President." Further, the table of "American public libraries circulating over 100,000 yearly" is less nearly up-to-date than might have been expected. Dr. Bostwick's scholarly work deserves a place beside such accepted books of its kind as Edwards's "Memoirs of Libraries," Mr. Fletcher's "Public Libraries in America," and Professor H. B. Adams's "Public Libraries and Popular Education."

A study of mental vagaries.

Dr. Isador H. Coriat's main purpose in the writing of his volume entitled "Abnormal Psychology" (Moffat, Yard & Co.) is an admirable one, as is likewise the plan upon which he proceeds. He groups the abnormal phenomena of the mind about the conception of the Subconscious, making Part I. the exploration of the Subconscious and Part. II. the diseases of the Subconscious. In all that pertains to the clinical evidence and the description of cases and data, some of them original and all well-described and related, the work may be commended. Its chief lack is in furnishing the lay reader with a careful analysis of the concepts indispensable to the understanding of the wayward and irregular appearances which it is the business of abnormal psychology to set in order. The same criticism applies within the first division, in which there is a clear setting forth of the recent methods of analyzing mental states and of revealing hidden motives and obstacles; but a decidedly less clear account of the significance of the observations. The scope of the work and the interest of the problems seem so admirably suited to disseminate a rational understanding of what is often sensationally and misleadingly considered, that it is a matter of regret that a work so well planned should fail in what after all is an essential consideration, that of a clearer analysis and a richer setting of the objective data. None the less, considering the imperfections of contributions in this field which aim to instruct and often mislead the public, Dr. Coriat's work will form a welcome addition to the group of books that are coming to be called for on the shelves of many a library. It is possible that if the author had more

carefully and more generously indicated his obligations to other writers, and had introduced brief formulas which have already been reached in this field, the defect of his more general statements would have been relieved.

Occasional essays on books and authors.

Four of Professor William P. Trent's papers in the volume entitled "Longfellow and Other Essays" (Crowell) were prepared in celebration of centenary, bicentenary, or tricentenary events in the literary world; some were written as introductions to new editions of standard works; while two at least have a more evident spontaneity than their fellows. The entire ten, however, though a little stale, from a publisher's point of view, are surprisingly fresh and attractive to the reader. To say the appropriate and significant thing so wittily and so well as does Professor Trent on the occasion of a literary anniversary gives literary anniversaries an adequate excuse for being. Beside Longfellow, he briefly treats Spenser, Johnson, Milton, and Poe, and also discusses the relations of history and literature, Scott's "Heart of Midlothian," Daudet's "Tartarin" books, and Thackeray's verses, and gives a wholesome talk to would-be teachers. His style is warmed with a quiet humor and brightened at times with a flashing wit, while beneath all lies the sound scholarship without which the rest would be but emptiness and vanity. His Poe-enthusiasm crops out in frequent passing references to the subject of his closing essay, which itself was delivered before the Johns Hopkins University at the exercises in honor of the hundredth anniversary of Poe's birth. An incidental mention of Sir Walter Raleigh brings out the curious fact that the commonly accepted spelling of his name is "the only way out of some seventy odd forms that he seems never to have used." Nevertheless Professor Trent still writes "Raleigh," and not "Ralegh" or any other form. As another matter of minute detail, why does he say "financial" when he means "pecuniary"? So thoroughly readable a collection of occasional essays does not often appear.

A little-known painter of the Sienese school.

Although frequently small as to size, the books of Mr. Bernhard Berenson are never otherwise than significant as to art criticism. His latest volume, "A Sienese Painter of the Franciscan Legend" (Lane), contains only seventy pages, and is a reprint of two articles published in "The Burlington Magazine" six years ago. The purpose of the book is to show that, as a painter of Franciscan ideals, there was a greater even than Giotto — one Stefano Sassetta, born in Siena in 1392. That this comparatively little-known man is a greater artist than Giotto, Mr. Berenson does not claim, but that he was more lyrical, more rapturous, with an imagination of a type better fitted to penetrate the open secret of Franciscan doctrine, Mr. Berenson insists with emphasis and strong conviction. He places side by side collotype illustrations of fourteen paintings by Sassetta, five by Giotto, and four of the school of Giotto, — the latter being those over the tomb of St. Francis in the Lower Church at Assisi, commonly ascribed to Giotto himself, but which Mr. Berenson and Professor Venturi now unite in attributing to his followers. As an adequate rendering of the Franciscan soul in art, according to Mr. Berenson, the whole range of painting offers nothing equal to Sassetta's nine panels, now scattered, but once forming the front and back of a single altar-piece. Mr. Berenson is himself the owner of the triptych forming the print. In its suggestions of an ecstatic harmony with the spirit of all things, there is but one picture in European art which approaches it — Raphael's Transfiguration, in its upper portion. And even that is inferior, owing to its being less simply, less flatly designed, and to its relatively greater realism, both in the figures and the landscape. In conclusion, Mr. Berenson finds that Sassetta was not only one of the few masters in Europe of imaginative design, but the most important painter at Siena during the second quarter of the fifteenth century, the channel through which Sienese Trecento traditions passed and became transformed into those of the Quattrocento, nearly all the later painters of Siena being his offspring.

The progress of the race through art.

"The Ascending Effort" (Dutton), by Mr. George Bourne, owes its title to Emerson's observation, in "The Conduct of Life," that "no statement of the Universe can have any soundness which does not admit its ascending effort." The all-important factor in this ascending effort, according to Mr. Bourne, is the art instinct, art being conceived of as "a form of energy able to set up fresh energies in our physical being." With this broad meaning assigned to art, which itself is subdivided into fine art, craft, and play, it becomes easily possible to elaborate a theory of human development and social progress that presents many attractive features and beautifully explains many of the phenomena of individual and social evolution. There is, however, something almost too mechanical, too fatalistic, in parts of Mr. Bourne's doctrine to make it thoroughly inspiring; as for instance: "At every hour of man's existence the same specific vitality which assembled the tissues of his body and gave them its own impress before he was born continues to assert itself. It leads him to approve in other people certain things for imitation; it suggests his thoughts, and is the mainspring of his ambitions; while to everything he does it gives its bias." Excellent, on the other hand, is his conception of art as aiming always at a noble ideal that never is but always to be achieved, as "toiling on for centuries at a task never to be finished, providing the fine experiences from which choice ideas may be fashioned. . . . Still the tales of passion and adventure have to be rewritten, the dramas to be composed anew, the aspects of land and sea and people to be

repainted. . . ." Except that he makes art too inclusive, playing the parts of several other actors in the great drama, Mr. Bourne writes convincingly and well. There is moral and intellectual uplift in his book.

Wage-earning women and their problems.

Another volume on working-women and their problems, written from a slightly different angle to that of previous treatments, is Miss MacLean's "Wage-Earning Women" (Macmillan). The contents comprise some of the results of an investigation carried on under the auspices of the National Board of the Young Women's Christian Association, and managed by the editor. A very wide field of industry and extent of territory were covered, the definite purpose being to discover the actual social conditions under which women all over the country labor, with a view to basing betterment work on this first-hand knowledge. The fields of labor chosen for investigation were those of paper, clothing, shoes, and textile manufactures in New England, New York City, and Chicago; work in the New Jersey towns; women toilers in the Middle West, with special reference to Iowa and Michigan; hop-picking in Oregon; the fruit industries of California; and women in the coal-fields of Pennsylvania. In addition, the actual improvement agencies already at work are described, and definite recommendations for still further improvement are made. The book is distinctly constructive, its chief value lying in its numerous suggestions for social betterment. But in form it is fragmentary and disconnected. One feels that greater fidelity and fulness might have been secured if the separate investigations had been described directly by their investigators, leaving it to the editor merely to summarize and interpret the whole.

A rolling stone in the world of business.

More than once in the course of his autobiographical narrative entitled "Astir: A Publisher's Life-Story" (Small, Maynard & Co.), Mr. John Adams Thayer refers to himself as a rolling stone and disclaims any desire to gather moss, which he says is for ruins, not for wide-awake men. A "moss-back" he most certainly is not, as the account of his commercial successes in printing, publishing, advertising (his own goods and other people's), magazine-booming, and other kindred activities, makes plain. Of course the chief triumph of his career thus far has been the immense success of "Everybody's Magazine," which Mr. Lawson's "Frenzied Finance" and other popular features lifted speedily to a circulation of half a million and more a month. Less familiar to the public, but of almost equal interest, is the story of how Mr. Thayer and the Napoleonic Mr. Munsey tried for a month and a day to pull together in double harness. One especial service rendered by Mr. Thayer to the cause of honesty in the publishing world must not be overlooked. He discountenanced and, as far as he could, suppressed the fraudulent advertisement, the advertisement calculated to catch the dollars of the sick and the feeble-minded. But he has left abundant work for others in this field of reform. On the reverse of his title-page appears an announcement somewhat remarkable in its form: "Published also in French under the title 'Les Etapes du Succès; Souvenirs d'un "business man" Américaine.'" Whatever his other attributes, there is nothing feminine or effeminate about this American business man. His is a virile tale, set forth with no maiden coyness.

BRIEFER MENTION.

A few years ago, Miss Lucy H. Humphreys prepared a poetic anthology which she entitled "The Poetic Old World." She has now given us a companion volume on "The Poetic New World," issued by the same publishers (Holt & Co.). The pieces selected are essentially poems of places — those which reflect touches of local color combined with historic associations. Such a collection must necessarily lack the element of completeness, and represent largely the personal tastes of the compiler. Miss Humphreys's collection is interesting, and is presented in a compact and charming little volume which will find its place in the regard of poetry-lovers.

The hoary superstitions concerning the deadly perils lurking in fresh air are giving way before the demonstrations of science. In his little book on "Open-Air Schools" (Doubleday), Dr. Leonard P. Ayres, of the Department of Child Hygiene, Russell Sage Foundation, gives the history of this interesting educational development from its origin in the Charlottenburg Forest School, started in 1904, through similar establishments elsewhere in Germany, in England, in Porto Rico, and in this country, down to the latest open-air schools of Hartford, Rochester, and Pittsburg. An appended bibliography of half a hundred titles gives some idea of the interest in this subject even so soon awakened both here and abroad. The book is copiously illustrated, and well provided with tables and charts in graphic demonstration of the merits of this movement "back to nature."

"The School Department Room" is briefly but ably and clearly handled by Mr. John Cotton Dana in the latest number of his pamphlet series of expert treatises on "Modern American Library Economy as Illustrated by the Newark, N. J., Public Library" (Elm Tree Press, Newark). After a few pages of excellent doctrine on the public library's legitimate place in the educational scheme, Mr. Dana describes, with aid of a diagram, the Newark library's children's room, and the work it sets itself to perform. Concerning the very natural and commendable interest in children manifested by many librarians, he says: "I do believe that we have allowed a pardonable enthusiasm to carry us too far. In the story-hour, for example, we have permitted our delight in the pleasure we can give, almost casually, to a very few of the children in our respective communities, to blind us to the fact that we are, when we take up such work, not only stepping into another's field, but grievously neglecting our own." The little treatise deserves a wider reading than that of the learners in library science for whom the series is especially designed.

Notes.

Mr. Francis Ferris Greenslet, a well-known writer and critic, formerly associate editor of "The Atlantic Monthly," and for three years chief literary adviser of the Houghton Mifflin Company, has been elected a director of the company.

The Memoirs of Goldwin Smith, which are to be published shortly by the Macmillan Co., will give a very full story of his life, beginning with his earliest days and ending with certain chapters dealing with his later years that were dictated only a few weeks before his death.

Of foremost interest among literary announcements of the Fall season are the "Life and Letters of Edmund Clarence Stedman," by his granddaughter, Miss Laura Stedman, which Messrs. Moffat, Yard & Co. will publish; and the "Life and Letters of William Sharp," prepared by his wife, which is announced by Messrs. Duffield & Co.

The success of Mr. Owen Johnson's later Lawrenceville stories has led the Baker & Taylor Co. to issue a new edition of the first Lawrenceville volume, "The Eternal Boy," now published as "The Prodigious Hickey." Mr. Johnson's lively portrait of the American "prep" schoolboy seems not unlikely to take a place on the same shelf with "Stalky & Co."

"The Athenæum" makes the interesting announcement that Sir George Trevelyan intends to finish his "History of the American Revolution" by another volume, written on a new plan, and with a complete change of treatment. It will deal largely with Parliamentary and social interests, and the English and European aspects of the Revolution.

An extended work on "The Literature of the South," by Mr. Montrose J. Moses, is announced by Messrs. Crowell. The book comprises a study of the subject from its beginning to the present time, and includes criticism of all the modern Southern writers. This work is the result of several years' research and study on the part of the author.

Messrs. A. C. McClurg & Co., whose general publishing business has been developed during the past few years to a very large extent, have now entered the educational field. They have engaged to take charge of this branch of their publishing business, Mr. C. E. Ricketts, for many years connected with one of the largest school-book houses in the country.

Dr. Arthur Howard Noll, the author of "A Short History of Mexico" and "From Empire to Republic," has written, in collaboration with Mr. A. Philip McMahon, an account of Miguel Hidalgo, "the Father of Mexican Independence." The book will be published early this month by Messrs. A. C. McClurg & Co., under the title "The Life and Times of Miguel Hidalgo y Costilla."

A Centenary edition de luxe of Thackeray's works, which will contain, in addition to the original illustrations, a series of five hundred new plates by Mr. Harry Furniss, has been arranged for publication next year by Messrs. Macmillan. There is also in preparation for the centenary of Thackeray a new revision of the "Biographical Edition," for which Lady Ritchie has rearranged the biographical prefaces, making various changes and additions. The edition will be in twenty-six volumes, and the issue will begin, it is hoped, in the Autumn.

"A Midsummer Memory: An Elegy on the late Arthur Upson," by his friend and fellow poet, Dr. Richard Burton, is announced for publication next month by Mr. Edmund D. Brooks of Minneapolis. Mr. Brooks's name is closely associated with that of Upson, as he was the publisher of half a dozen volumes of the brilliant young poet's work, including the two-volume Memorial Edition of which Dr. Burton was the editor. The Elegy will be issued in an edition of five hundred copies printed from type upon hand-made paper.

Under the title of "A Modern Outlook: Studies of English and American Tendencies," Mr J. A. Hobson is about to publish, through an English house, a selection from the essays on society and literature which he has contributed to the London "Nation" during the past three years. The contents of the book fall under five headings: "Life and Letters," "The Woman of the Future," "American Traits," "The Church of the Future," and "Of Politics." It is to be hoped that these discerning and finely-written studies may find an American publisher also.

News of the death, on August 26, of William James, for over twenty years professor of psychology at Harvard University, reaches us just as we go to press. Professor James was called to London several months ago by the sickness of his brother, Mr. Henry James. A month ago he himself became ill, and upon his arrival in Quebec two weeks ago he was taken at once to his summer home at Chocorua, New Hampshire, where he died. More extended mention of Professor James's notable career and accomplishment will be given in our next issue.

Topics in Leading Periodicals.

September, 1910.

Actor, The Young, and Patience. Walter P. Eaton. *American.*
Advertising Men, Earnings of. Algernon Tassin. *Bookman.*
Africa, Wild Animals in. Guy H. Scull. *Everybody's.*
African Game Trails—XII. Theodore Roosevelt. *Scribner.*
Albany Gang, The. Burton J. Hendrick. *McClure.*
America's Far Eastern Policy. "Brittanicus." *No. American.*
Art Prattle. Elihu Vedder. *Atlantic.*
Austria, Future Policy of. T. L. Stoddard. *World To-day.*
Baby-Saving Campaign, A. D. Sutherland. *World To-day.*
Ballinger, The Case Against. Stewart E. White. *American.*
Beauties, Inevitable. E. Temple Thurston. *Bookman.*
Björnson's Paris Days. Max Nordau. *Bookman.*
Book Selling, Psychology in. G. J. Nathan. *Bookman.*
Calder, A. Stirling: Sculptor. Arthur Hoeber. *World's Work.*
Castle, Lady of the. Emily James Putnam. *Atlantic.*
Cities and Public Utilities. Brand Whitlock. *World To-day.*
City Government, Efficient. William J. Gaynor. *Century.*
City Government, English and American. *World's Work.*
Colleges—Are they Efficient? A. W. Page. *World's Work.*
College, Girl, and Parent. Marion Talbot. *North American.*
Common Sense, Conservation of. George Harvey. *No. Amer.*
Convict Experiment, An. E. L. Bertrand. *World's Work.*
Cook, Dr., in Copenhagen. Maurice F. Egan. *Century.*
Cost of Living, The Increasing. H. S. Williams. *McClure.*
Customs, Evading the. Franklin Clarkin. *Everybody's.*
Diplomatic Service, Our. W. L. Scruggs. *World To-day.*
Dreams, The Logic of. Havelock Ellis. *North American.*
Editor, Reminiscences of an. W. H. Rideing. *Bookman.*
Fishes, Color Changes among. Charles H. Townsend. *Century.*
Flying Machines and their Cost. Augustus Post. *World's Work.*
Funston, General, Reminiscences of.—I. *Scribner.*
Gaynor, Mayor, Six Months of. James Creelman. *Century.*
Germany, An American Schoolgirl in. Mary Hopkins. *Atlantic.*
Ghetto, Paradox of the. F. A. Ogg. *World To-day.*
Golf, The School of. P. A. Vaile. *North American.*
Golfing with President Taft. Walter J. Travis. *Century.*
Heine, In the Footprints of. H. J. Forman. *Bookman.*
Home, A Romantic. Hildegarde Hawthorne. *Century*
Illusion. Sophia Kirk. *Atlantic.*

Immigration, Problem of. A. W. Stockwell. *World To-day.*
India's Political Needs. Saint Nihal Singh. *North American.*
Italy's Methodist Epis. Church. Archbishop Ireland. *No. Amer.*
Keats, Sojourns of. John Gilmer Speed. *Century.*
Kitchen, A Coöperative. E. Blair Wall. *World's Work.*
Labor Problem, Solution of the. Clifford Howard. *No. Amer.*
Ladies' Battle, The. Molly Elliot Seawell. *Atlantic.*
Laundry Customs, Foreign. Bertha H. Smith. *World To-day.*
Locomotive Engineers, Brotherhood of. C. F. Carter. *Century.*
Lorimer Scandal, The. C. S. Raymond. *American.*
Mark Twain, My Memories of. W. D. Howells. *Harper.*
Martineau, Miss, and the Carlyles. Francis Brown. *Atlantic.*
Microbe as a Social Reformer. R. W. Bruère. *Harper.*
Naples and the Lotto. Marie Van Vorst. *Harper.*
Oligarchy, Two Revolts against. Amos Pinchot. *McClure.*
Orpen, William: Painter. Christian Brinton. *Century.*
Peace Commission, The U. S. Hamilton Holt. *No. American.*
Persia, My Life in. Samuel McChord Crothers. *Atlantic.*
Photographer, Work of the. Olive R. Chapin. *World To-day.*
Plume-Hunter, Trail of the. W. L. Finley. *Atlantic.*
Politics in Business. Lincoln Steffens. *Everybody's.*
Prayer, The New Belief in. Samuel McComb. *Century.*
Prison Life as I Found It. John Carter. *Century.*
Public Lands, Our. Morris Bien. *North American.*
Railroad Fight for Life, The. C. M. Keys. *World's Work.*
Reconstruction Period, Diary of—VIII. Gideon Welles. *Atlantic.*
Rochester, The Uplifting of. Ray S. Baker. *American.*
Roosevelt in France. William Morton Fullerton. *Scribner.*
Rostand and "Chantecler." A. Galdemar. *McClure.*
Rubber, The Tariff on. S. M. Evans. *World's Work.*
Russian Revolution, Echoes of the. Jane Addams. *American.*
Shakespeare and Molière. Brander Matthews. *No. American.*
Shakespeare and the Blackfriars. C. W. Wallace. *Century.*
Sheep-Raising in the West. G. W. Ogden. *Everybody's.*
Sketching in the Inferno. Ernest Peixotto. *Scribner.*
Smith, Goldwin, Reminiscences of.—I. *McClure.*
Stomach Troubles. Eugene Y. Johnson. *World's Work.*
Subiaco. Dr. J. Orbaan. *Lippincott.*
Tahiti, A Summer Festival in. Sophia Herrick. *Century.*
Tenement Fight, New York's. Emily Dinwiddie. *World's Work.*
Trotting Horses, Three Famous. H. Ten Eyck White. *Amer.*
Underground Transportation. Sidney Ossoski. *World To-day.*
War-Time Recollections. W. D. Turner. *American.*
Waste and Conservation, Economics of. J. B. Clark. *Atlantic.*
Whistler's First Drawings. Ida C. Hinshaw. *Century.*
Whistling, A Defense of. Robert H. Schauffler. *Atlantic.*
White House, Race to the. Ira E. Bennett. *North American.*
Windbreaks and Shelterbelts. M. B. Buchanan. *World To-day.*
Woman Suffrage, Evolution of. Ida Harper. *World To-day.*
Women of To-morrow, The—II. William Hard. *Everybody's.*
Woodworkers, Dangers of. C. H. Henderson. *World To-day.*
Writing, Craftsmanship of. Frederic Tabor Cooper. *Bookman.*

List of New Books.

[*The following list, containing 40 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

The Life and Letters of William Beckford of Fonthill. By Lewis Melville. Illustrated in photogravure, etc., large 8vo, 390 pages. Duffield & Co. $3.50 net.

Memoirs of the Duchesse de Dino, 1836-1840. Edited, with notes, by the Princess Radziwill. With frontispiece, large 8vo, 429 pages. Charles Scribner's Sons. $2.50 net.

Louise Chandler Moulton: Poet and Friend. By Lilian Whiting. Illustrated, 8vo, 294 pages. Little, Brown, & Co. $1.50 net.

The Women Napoleon Loved. By Tighe Hopkins. Illustrated in photogravure, large 8vo, 311 pages. Little, Brown, & Co. $4.50 net.

My Memoirs. By Princess Caroline Murat. Illustrated in photogravure, etc., large 8vo, 343 pages. G. P. Putnam's Sons. $3.75. net.

GENERAL LITERATURE.

An Eighteenth-Century Correspondence: Letters to Sanderson Miller, Esq., of Radway. Edited by Lilian Dickens and Mary Stanton. Illustrated in photogravure, etc., large 8vo, 466 pages. Duffield & Co. $3.50 net.

Tales and Maxims from the Talmud. Edited, with introduction, by Rev. Samuel Rapaport; with "An Essay on the Talmud" by Emanuel Deutsch. 12mo, 238 pages. "The Semi' Series." E. P. Dutton & Co. $1.75 net.

Sketches and Snapshots. By George W. E. Russell. With frontispiece in color, 8vo, 508 pages. Duffield & Co. $2.50 net.

The Cell of Self-Knowledge: Seven Early English Mystical Treatises. Edited, with introduction and notes, by Edmund G. Gardner, M.A. With frontispiece, 16mo, 134 pages. "The New Mediæval Library." Duffield & Co. $2. net.

The Quintessence of Nietzsche. By J. M. Kennedy. With portrait, 12mo, 364 pages. Duffield & Co. $1.50 net.

Collected Works of Fiona Macleod (William Sharp). New volumes: "The Winged Destiny," "The Divine Adventure," "Iona," and "Studies in Spiritual History." Each with frontispiece in photogravure, 12mo. Duffield & Co. Per vol., $1.50 net.

The Tragedy of Hamlet: A Psychological Study. By Henry Frank. Illustrated in photogravure, etc., 8vo, 319 pages. Sherman, French & Co. $1.50 net.

Longfellow, and Other Essays. By William P. Trent. 12mo, 244 pages. Thomas Y. Crowell & Co. $1.50 net.

DRAMA AND VERSE.

Chantecler: A Play in Four Acts. By Edmond Rostand; translated by Gertrude Hall. 12mo, 289 pages. Duffield & Co. $1.25 net.

Plays of To-Day and To-Morrow. First volumes: "Don," by Rudolph Besier; "The Earth," by J. B. Fagan. Each 12mo. Duffield & Co. Per vol., $1. net.

The Closed Book, and Other Poems. By Leolyn Louise Everett. 12mo, 226 pages. Wessells & Bissell Co. $1.25 net.

FICTION.

Celt and Saxon. By George Meredith. 12mo, 266 pages. Charles Scribner's Sons. $1.50.

The Pools of Silence. By. H. de Vere Stacpoole. 12mo, 321 pages. Duffield & Co. $1.50.

Power and the Glory. By Grace MacGowan Cooke. Illustrated, 12mo, 373 pages. Doubleday, Page & Co. $1.20 net.

The Social Buccaneer. By Frederic S. Isham. Illustrated in color, etc., 12mo, 347 pages. Bobbs-Merrill Co. $1.50.

Forbidden Ground. By Gilbert Watson. 12mo, 324 pages. John Lane Co. $1.35 net.

First Love. By Marie Van Vorst. Illustrated, 12mo, 331 pages. Bobbs-Merrill Co. $1.50.

The Steering Wheel. By Robert Alexander Wason. Illustrated, 12mo, 399 pages. Bobbs-Merrill Co. $1.50.

TRAVEL AND DESCRIPTION.

The Avon and Shakespeare's Country. By A. G. Bradley. Illustrated in color, large 8vo, 365 pages. E. P. Dutton & Co. $3.50 net.

The Land of the Hittites: An Account of Recent Explorations and Discoveries in Asia Minor. By John Garstang, M.A. Illustrated, large 8vo, 415 pages. E. P. Dutton & Co. $4. net.

Summer Flowers of the High Alps. By Somerville Hastings. Illustrated in color, large 8vo, 85 pages. E. P. Dutton & Co. $2.50 net.

Quiet Days in Spain. By C. Bogue Luffmann. Large 8vo, 318 pages. E. P. Dutton & Co. $2. net.

The Grand Canyon of Arizona: How to See It. By George Wharton James. Illustrated, 12mo, 265 pages. Little, Brown, & Co. $1.50 net.

Finland as It Is. By Harry De Windt, F.R.G.S. Illustrated, 8vo, 316 pages. E. P. Dutton & Co. $1.50 net.

My Summer in London. By James Milne. Illustrated, 8vo, 239 pages. E. P. Dutton & Co. $1.50 net.

RELIGION.

What is Essential? By George Arthur Andrews. 12mo, 153 pages. Thomas Y. Crowell & Co. $1. net.

The Old Testament Manuscripts in the Freer Collection. Part I.: The Washington Manuscript of Deuteronomy and Joshua. By Henry A. Sanders. Large 8vo, 104 pages. Macmillan Co. Paper.

Ancient Mysteries and Modern Revelations. By W. J. Colville. With portrait, 12mo, 366 pages. R. F. Fenno & Co. $1. net.

PUBLIC AFFAIRS.

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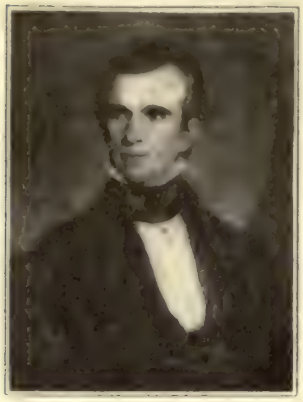

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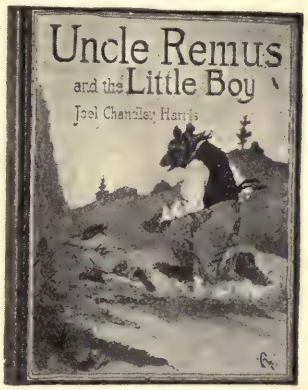

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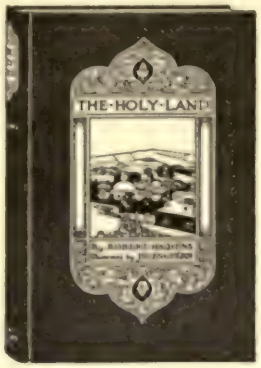

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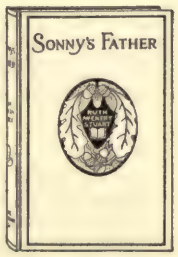

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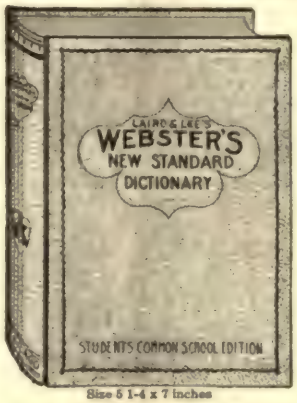

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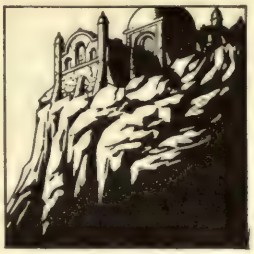

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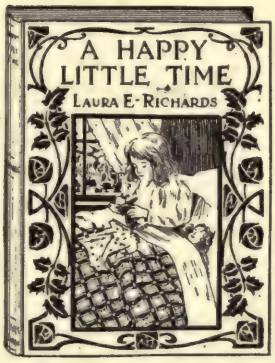

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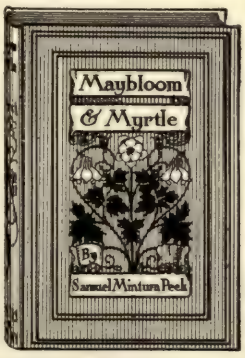

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BOOKS OF THE COMING SEASON.

The season of hammock and deck-chair reading is at an end, and the shortening days remind us that for six months or more we shall scan the pages of whatever books we read in the light of the lamp or the electric globe, and no longer in the liberal light of nature reflected from azure skies. It is assumed, perhaps rashly, that this change of conditions gives to our thought a more serious cast, and that we demand a more nutritious sustenance than has seemed adequate for the idle summer days. Certainly, the plans of publishers are founded upon this assumption, for, to change the metaphor, they reserve their heavy artillery for the fall and winter season, bombarding us with the shot and shell of history and philosophy and criticism, and putting aside the popguns that have been discharging their pellets of "light reading" all summer long. They, at least, will not fail us, and if we prove recreant to the cultural opportunities they offer, we have only ourselves to blame.

In the extensive classified list of forthcoming books that constitutes a feature of our present issue, the biographical section is by far the richest in alluring announcements. No sort of book is more satisfying to the cultivated sense than a good biography — the story of a man's life — provided it be told with insight and sympathy, making large use of his own forms of expression, and provided also that it be a life of rich associations and significant activities. Judged by these tests, we should say that no other book in our list held out greater promise of enjoyment than the "Life and Letters of Edmund Clarence Stedman," as prepared by Miss Laura Stedman, the poet's granddaughter. It is nearly three years since Mr. Stedman died. and the record of his life has been made up with ample time for deliberation and the collection of material. It is to consist largely of his letters, and he was one of the best of letter-writers, giving of himself freely to his friends, and not keeping all the good things for his books. No man was more closely in touch than he was for over half a century with all that was best in American life and thought, and his flashing intellect illuminated every theme toward which it was directed. Miss Stedman, who is his only surviving descendant, was the constant

companion and helper of his later years, and may be trusted to deal with his career in a spirit of delicate and tender appreciation. She says of her book and its subject: "So wonderful is his personality even after death that I do not seem to have written it myself. I constantly have had the feeling that he was directing what I should say and what I should not say, even sometimes contrary to my planning." The work will be in two large volumes, with illustrations.

Three or four other volumes of a biographical (or rather autobiographical) character stand out prominently in the season's announcements. The "Reminiscences" of Goldwin Smith are sure to have the deepest interest, and we understand that they cover practically the whole course of the veteran historian's life. They are edited by his private secretary, Mr. Arnold Haultain. Of a very different and more romantic kind of interest will be the "Memories and Impressions" of Madame Helena Modjeska, with their story of theatrical life in two worlds, of ranching-days in California, and of associations with the leading spirits of her time. Still another *genre* of autobiography will be provided by "The Digressions of V.," in which Mr. Elihu Vedder takes the world into his confidence, and reveals his own engaging temperament. Of more special interest, but hardly less absorbing, will be the "Twenty Years at Hull House," as chronicled by Miss Jane Addams. Other noteworthy books in the category now under consideration will be the "Life and Letters of William Sharp," edited by his widow; the new biography of John Brown, by Mr. Oswald Garrison Villard; "Grover Cleveland: A Record of Friendship," by Richard Watson Gilder; "The Life of Tolstoy," by Mr. Aylmer Maude, the best-known English disciple of the Russian moralist; and Professor Brander Matthews's biography of Molière, which will doubtless be a worthy companion to Mr. Chatfield-Taylor's treatment of the same subject.

The historical list seems rather less interesting than usual. We note among the more important titles, Admiral Chadwick's history of "The Spanish-American War"; Lord Acton's "Lectures on the French Revolution"; "The Wilderness Trail," by Mr. Charles A. Hanna; "The Incas of Peru," by Sir Clements Markham; a translation in four volumes of M. Aulard's history of the French Revolution; General Morris Schaff's "The Battle of the Wilderness"; "The Influence of Wealth in Imperial Rome," by Mr. William Stearns Davis; and the final volume of that largely-planned work, the "Cambridge Modern History." These seem to be all the titles that call for special mention, although we make no doubt that numerous other works of like importance will turn up before the season is over.

The department of literary history and criticism offers much that is of interest. There will be a new volume of essays by that charming writer Mr. S. M. Crothers, and new volumes by such writers of distinctive excellence as Mr. Charles Francis Adams, Mr. A. C. Benson, Mr. G. K. Chesterton, Mr. Adrian H. Joline, Mr. E. V. Lucas, and Mr. W. D. Howells. Mrs. Emily James Putnam has collected into a volume her magazine papers on "The Lady of Different Times and Nations," the Japanese Letters of Lafcadio Hearn have been edited for publication by Miss Elizabeth Bisland, and a volume entitled "Mazzini, and Other Essays" has been put together from the papers left by Henry D. Lloyd. Mr. Montrose J. Moses has a work on "The Literature of the South," Professor Oscar Kuhns a volume on "The Love of Books and Reading," and Mr. Frank Harris a volume on "The Women of Shakespeare." Colonel Roosevelt's "African and European Addresses" may perhaps be mentioned here, and readers who like that sort of thing may also revel in a collection of "dynamic utterances on various subjects" to be entitled "The Real Roosevelt."

The recent growth of interest in the drama as literature is attested by the promise of an unusual number of plays in book form, Herr Sudermann's three "Morituri" are to appear in English, as are also M. Maeterlinck's "Mary Magdalene," M. Rostand's "Chantecler," and Mr. Andréiev's "Anathema." English and American play-writing are to be represented by Mr. John Galsworthy's "Justice," Mr. Rudolph Besier's "Don," Mr. Edward Sheldon's "The Nigger," and Mr. John Masefield's "The Tragedy of Nan, and Other Plays." The allied category of poetry is marked by new volumes from the pens of Mr. Edward Arlington Robinson, Mr. Stephen Phillips, Mrs. Helen Hay Whitney, Mr. Samuel Minturn Peck, and the late Father Tabb. We note also with much satisfaction that Professor Curtis Hidden Page's long-awaited "Golden Treasury of American Songs and Lyrics" is at last actually announced for publication.

Of forthcoming fiction, the books most eagerly awaited are probably Mr. Arnold Bennett's "Clayhanger," Mr. William De Morgan's "An Affair of Dishonour," Miss May Sinclair's

"The Creators," Mr. H. G. Wells's "The New Macchiavelli," Mr. J. C. Snaith's "Mrs. Fitz," "Harmen Pols" by "Maarten Maartens," Mr. Meredith Nicholson's "The Siege of the Seven Suitors," Mr. Robert W. Chambers's "Ailsa Paige," and Mrs. Katherine Cecil Thurston's "Max." Such a list as this should suffice to whet most kinds of novel-readers' appetites.

FICTION AND FACT.

Paraphrasing Browning, we might with cheerful confidence declare that all good things are ours, nor fact helps fiction more than this helps fact. Indeed, we might go further and find it not so very hard to defend the thesis that fact is based on fiction rather than fiction on fact. At least they are greatly indebted to each other, and are so closely inter-related and interwoven that one can seldom or never determine just where lies the boundary line separating the unadorned plainness of fact from the elaborate embroidery of fiction.

What we call fact or reality is not so much a matter of passive perception as of active experience. It is man's moulding and shaping imagination, his color-imparting fancy, his proneness to see in a certain light and from a certain angle rather than otherwise, that make the world what it is to him. It has been said, not necessarily in any spirit of irreverence or even of paradox, that the noblest work of man is God, or, to make the parody on Pope complete, "an honest God's the noblest work of man." Next to that, his most wonderful and awe-inspiring creation is the universe which he inhabits, and with the fashioning of which and the deciding what objects in it shall be objects of admiration and desire, what of scorn and abhorrence, what shall partake of permanence and meaning, what of transiency and insignificance, what shall be deemed beautiful and what accounted ugly, man collectively and cumulatively has had so much to do. Because we are actors far more than we are spectators, because we bring to the interpretation and enjoyment of life so much more than is brought to us by our bare existence and by things-in-themselves (if there be any such), we are justified in maintaining the primary importance of that creative imagination which the fiction-maker possesses in so high a degree. The very etymology of the word "fiction" (from *fingere*, to shape or fashion) emphasizes this power of the romancer to make his facts assume such form as he chooses. The aspect and meaning he gives them they are never thereafter able wholly to throw off. Mary Queen of Scots owes her beauty and charm, so far as we are concerned, much more to the author of "The Abbot" than to her bodily progenitors; and the Brocken takes its weirdly romantic character from the pen of Goethe and Heine and countless others, rather than from its geological formation or physical aspect.

What person of mature years, and mature mind, but can recall the sudden sense of freedom and power with which he recognized, all in a flash it may have been, his right and privilege to interpret the so-called facts of existence for himself? Excepting the fundamentals of ethics, there is indeed nothing either good or bad, but thinking makes it so. Within the bounds of morality, and without disregarding the categorical imperative, one can always refuse, if one thinks best, to accept the conventional meaning or importance of any act or event or association; and then, if one is a master in the literary representation of his ideals and convictions, whether through the medium of prose fiction or of poetry or of drama, much can be done toward the establishment of new conventions and the perpetuation of new meanings, which of course must stand their chance in turn of being disallowed and overthrown.

Whether there would be anything left to us of what we call life and reality if the element of fiction, or imagination, or romance, were removed, is doubtless too whimsical a query to merit serious consideration; but certain it is that we get from that element constant and repeated affirmations of our own personal experiences, and a sense of our own reality and the worth-whileness of things, that come to us from no other source. "Identity of experience," according to Professor Münsterberg in his recent philosophical work on "The Eternal Values," is what we all crave in order to convince ourselves of a something more permanent than the flashlike passing impression, of an individuality in us more stable than the "stream of consciousness" with which psychology concerns itself. It is these recurrent and ever-welcome discoveries in literature of such identity of experience, proving that the most personal thing is often if not always the most universal thing, that give undying fascination to the novel or the poem or the play. The great writers stand to us in the position of parents or other beloved adults to children, whose little daily experiences lack the touch of actuality and meaning without the approving or sympathizing nod of an older person. Just as the cake loses something of its sweetness and the tart something of its flavor to the infant condemned to eat these dainties in solitude, so our loves and hates and enthusiasms would be robbed of their zest without the imaginative associations that cluster around them, and that we owe so largely, even though it may be indirectly, to literature.

"I am never quite sure of life unless I find literature in it," frankly confesses Mr. Howells in his preface to "Literature and Life." He continues: "Unless the thing seen reveals to me an intrinsic poetry, and puts on phrases that clothe it pleasingly to the imagination, I do not much care for it; but if it will do this, I do not mind how poor or common or squalid it shows at first glance: it challenges my curiosity and keeps my sympathy." Another passage from another of the same author's books shows how much more real than so-called reality the figments of poetic fancy can become to a sympa-

hetic reader. In "My Literary Passions" he speaks of having, as a youth, saturated himself with some of Tennyson's earlier and shorter poems. "I read the book," he says, "night and day, indoors and out, to myself and to whomever I could make listen. I have no words to tell the rapture it was to me; but I hope that in some more articulate being, if it should ever be my unmerited fortune to meet that *sommo poeta* face to face, it shall somehow be uttered from me to him, and he will understand how completely he became the life of the boy I was then."

The creative imagination and interpretative skill of the artist in words often succeed in transfiguring for us what had before seemed ugly and valueless, much as the genius of the artist Whistler first made interesting and beautiful the shipping and dockyards and murky atmosphere of the Thames in the neighborhood of Chelsea. Such books as "Children of the Ghetto," "Mrs. Wiggs of the Cabbage Patch," "Little Aliens," and many other modern works of fiction that deal lovingly and understandingly with what most of us had thought only squalid and depressing, enlarge the reader's sympathies and open up for him unsuspected mines of wealth in unlikely regions. One is reminded of what Emerson says, that "the poet, who re-attaches things to nature and the whole, — re-attaching even artificial things and violations of nature, to nature, by a deeper insight,— disposes very easily of the most disagreeable facts. Readers of poetry see the factory-village and the railway, and fancy that the poetry of the landscape is broken up by these; for these works of art are not yet consecrated in their reading; but the poet sees them fall within the great Order not less than the beehive, or the spider's geometrical web. Nature adopts them very fast into her vital circles, and the gliding train of cars she loves like her own." How different the attitude of Ruskin toward the hated iron road and its smoke-belching monsters of noisy locomotion!

To the fashioners and the makers, the fiction-writers and the poets, the world owes more than it is wont to acknowledge for rescue from the perils of dead convention and of complacent satisfaction with the existing order. Important changes and reforms have a way of getting themselves effected more easily and quickly when no professional reformer or agitator appears on the stage to arouse and concentrate the bitter opposition of "vested interests." What the pen of jaunty ridicule and humorous fancy and creative insight has done in pointing the better way and gently but irresistibly turning reluctant footsteps into it, can never be told. And so it is, as was intimated at the outset, that we, as inhabitants of a world partly given to us and partly created by us, are unprepared to say that we owe more to fact than to fiction, even were it possible to tell where the one ends and the other begins; but for the beautifying and spiritualizing and ennobling of life we must hold ourselves vastly more indebted to the vitalizing imagination than to the dead material on which it works.

CASUAL COMMENT.

A POPULARIZER OF PSYCHOLOGY, and to a scarcely less extent of its more abstruse sister, philosophy, Dr. William James leaves thousands of former pupils to mourn his death, and probably even more devoted readers to regret that the last of his fascinating studies of the deeper problems of life and mind has now been given to the world. Born in New York in 1842, son of the Rev. Henry James, a Swedenborgian minister, he came honestly by his more lately developed interest in religion as a force powerful for good in the uplift of the individual and the race. In his "Varieties of Religious Experience" are to be found his well-considered opinions on this theme. "The Will to Believe" is a work of kindred nature, and is also of peculiar interest as first revealing the author's leanings toward that habit of philosophic thought which he later made famous under the name he chose to give to it,— Pragmatism. His two books on this subject, especially the earlier one, which had already been made public in the form of Lowell Institute lectures, are among the most characteristic of his writings. His literary style, whether he was dealing with the elements of psychology, the sublimities of religious faith, the results of psychic research, the performances of Madame Palladino, or "The Moral Equivalent of War" (his latest and in some respects most admirable piece of work), was an unfailing joy to the appreciative reader. For lucidity and dexterity and picturesqueness in the presentation of rather abstruse matter in philosophy and religion, he had no equal. . . .

THE STORY OF A POST-PRANDIAL BLUNDER, as told both by the blunderer himself and by the toastmaster of the occasion, may now be read in full, in the opening pages of "Mark Twain's Speeches," which was briefly reviewed in our last issue, and in the September "Harper's Magazine," where Mr. Howells continues his reminiscences of his friend the humorist. The dinner in question was one of those Boston banquets attended by the aristocracy of culture that was making the then still youthful "Atlantic Monthly" famous for its sustained high standard of literary excellence. Emerson and Longfellow and Holmes were among the distinguished guests present — were, in fact, the most distinguished; and these three idols of their age in cultured New England our specially invited humorist conceived it would be amusing and not indecorous to make the subjects of a burlesque in which wit and fancy joined in that unrestrained horseplay of which Mark Twain, especially the earlier Mark Twain, was so eminently a master. "When I came to Clemens," relates the unhappy toastmaster, "I introduced him with the cordial admiring I had for him as one of my greatest contributors and dearest friends. Here, I said, in sum, was a humorist who never left you hanging your head for having enjoyed his joke: and then the amazing

mistake, the bewildering blunder, the cruel catastrophe was upon us." And now not the least amazing part of it all is that the blunderer himself should have resuscitated that lamentable performance and put it at the head of his published speeches, adding at the same time an editorial note of frank admiration for its cleverness and a confession of inability to see in it any vulgarity or even impropriety.

. . .

THE RIPENING OF A NOVELIST is described with much interesting detail by Mr. A. St. John Adcock in his illustrated account of the author of "Alice-for-Short," in the London "Bookman" for August. Since there is some truth in Mr. Adcock's assertion that "a bewildering lot of nonsensical inaccuracy has been published about Mr. William de Morgan, especially in America," a few plain statements of fact may be not out of place here. Mr. de Morgan was born in London in 1839, being the eldest son of Augustus de Morgan, the famous mathematician, author of the ever-readable "Budget of Paradoxes," friend of James Martineau, and fellow-professor with him at University College. From his mother, Sophia Elizabeth Frend, as well as from his father, the son William inherited intellect and imagination, together with literary aptitudes. Artistic tastes and abilities he has also displayed, as possessors of his highly esteemed pottery are aware, and as may be gathered from his having illustrated one of his sister's books of fairy tales. How he came to turn his hand from the potter's wheel to fiction, at the age of sixty-seven, and his immediate success as a novelist, need not here be told again, nor need we more than refer to his fondness for Dickens, which has left its mark on his pages. This and other qualities of his style will be enjoyed anew in his latest book, "An Affair of Dishonor," which is now fresh from the press.

. . .

A ROLAND FOR MR. LANG'S OLIVER is what one is tempted to essay on reading his recent amusing and unfortunately too well deserved criticism of the imperfect familiarity with English nobility displayed by our novelists, or at least by one of them. "I find," writes Mr. Lang, "in a *roman policier*, 'A Sealed Verdict,' an English assassin who says, 'I am the third or younger' (youngest?) 'son of the late Sir James Allonby, sixth Earl of Menton.' If the late Earl did happen to possess a baronetcy, his son would never think of mentioning the circumstance. The man's father and two elder brothers have died, he says, so he is Lord Menton, but the amateur detective of the tale calls him 'Lord Allonby,' and *he*, though a very bad man, is too polite to correct the absurd error. 'I charge you with the murder of your wife, Laura, Lady Allonby.' He could easily have escaped, on these terms, as there was no Lady Allonby to be murdered! . . . Before coming into the earldom, this variegated miscreant, son of the Earl, was 'Sir Cyrus D. Anvers Allonby.' Did he catch the baronetcy, like measles, from his living father? . . . Next, he becomes, after his decease, 'Lord Cyrus Allonby.' *C'est un comble!* And that is not all. Lord Menton is finally described as 'Sir Cyrus D. Anvers Allonby,' and as such is he buried." This is rather hard on Mr. Lawrence L. Lynch, the author of the book, and we do not see how we can very well soften it, unless by indulging in a little "back talk." The English novelist, Mr. Max Pemberton, in his highly entertaining book, "A Daughter of the States," makes his heroine say: "Is there any Venezuelan ship that would harm a subject of the United States?" What free-born Yankee, outside of an English novel, would ever speak or even think of *subjects* of the United States? Mr. Lang, himself, in his "Disentanglers" causes one of his characters, an English-bred American girl, after a diligent study of American humorists, to utter the following as idiomatic: "Your Tennyson has the inner tracks of our Longfellow; your Thackeray gives our Bertha Runkle his dust." Truly, it is given to few to know well more than one country and one dialect.

. . .

A NEW CLAIM FOR ESPERANTO, put forward by the committee of physicians at the late Esperanto Congress in Washington, is of passing interest, though the lay public will doubtless refuse to go all the way with these Esperantist doctors. The latter maintain that the promulgation of important medical discoveries is now delayed for several years because of the slowness of translations in making their appearance. In the olden time Latin was the universal language of the learned world, but its obsolescence now renders necessary a modern substitute, such as Esperanto, which will, it is hoped, serve to acquaint all nations promptly with the most recent developments in medical science. These developments, however, seem to take the form of discoveries of new diseases oftener than of cures for existing maladies; and of new and fashionable distempers we already have quite enough. Also, might not the same amount of energy that is now scatteringly bestowed on the rival world-languages be productive of larger results if concentrated upon some already widely-used tongue, such as French or English or German? . . .

THE PORTRAIT OF A RESOURCEFUL AND SUCCESSFUL PUBLISHER is drawn with both pen and pencil —or pen and camera—in the September "American Magazine." The subject of the sketch is Mr. Charles Scribner, the present Charles, whose latest triumphant exploit in drawing into his net the prize author of the day, the lion-hunter of Sagamore Hill, has excited the most widespread interest. The closing sentences of the eulogistic account of his work and his character may not be out of place here. Patient and courteous he is in a high degree, though "he has doubtless had many experiences with business rivals as well as business associates which have tried his temper; the publishing business is enough to try anybody's temper. Of strong convictions, and vigorous ideas, it may be said that he is slow to

wrath, yet slow in no other process of his mind. He is eminently a just man, and punctiliously careful of other people's rights. . . . He was for years the President of the Publishers Association, and is now its Vice President, a director in several important banks, and a familiar figure in various social organizations."

. . .

A DICTIONARY THAT IS COSTING A FORTUNE, comparable with that so generously spent by the late George Smith in creating the "Dictionary of National Biography," has now at last come within measurable distance of its end. The "New Oxford Dictionary," first undertaken by the Philological Society, but soon afterward taken charge of, in a finely disinterested spirit of scholarship, by the Oxford University Press, will ultimately have cost its printers more than a quarter-million of pounds sterling. Sir James Murray, the chief editor, has won his knighthood by his scholarly devotion to the great Dictionary, and other noted names associated with the work are those of the late Dr. Furnivall, of Dr. Bradley, and Dr. Craigie. By a wise division of labor among these and other competent scholars the vast work has been pushed to its present advanced stage. By the time the last volume appears, however, our rapidly growing language will have developed ample material for a substantial supplement. For lexicographers, no less than for the wicked, there is no rest.

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THE HISTORICAL EXHIBITION AT THE JERSEY CITY PUBLIC LIBRARY in connection with the Hudson-Fulton celebration last year was of so unusual interest, and so successful in every way that it was decided to issue an illustrated and briefly descriptive catalogue of the many family heirlooms and other noteworthy articles loaned for the occasion. In a thirty-eight-page pamphlet Miss Esther E. Burdick, the librarian, has drawn up a careful list of these relics of a day that is dead. The accompanying pictures, especially that of "a colonial interior" (an old-time bedroom, with canopied four-poster, antique cradle, spinning-wheel, and other quaint reminders of the past) are attractive. But will not this seem to some rather strange business for a library to be engaging in—this usurping of the functions of the museum? How does it strike the librarian of the neighboring city of Newark, who has lately made some very sensible remarks on the proper and the improper functions of the public library?

. . .

AN ADVERTISING MYSTERY that may have puzzled others besides the present writer presents itself in the manifest reluctance of publishers to advertise their wares in the month of August, when more light literature, especially fiction, is read than at any other season of the year. The manager of the largest book-distributing agency in England has asserted that of all the months in the year August is the one when novels are most in demand; but as surely as that month comes around publishers' advertisements, with few exceptions, are discontinued. "I could name a book now," writes Mr. Charles Marriott to the Boston "Transcript," "well advertised up to the end of July, that only needs the word in season to turn a moderate success into a remarkable one. With the opening of the autumn season it will be too late. The book . . . will be swamped in the tide of new arrivals. I firmly believe that one advertisement in August, the holiday month, is worth ten at any other time of the year." A word to the wise. To be sure, August has just departed, but other Augusts are coming.

. . .

THE PROPOSED DICKENS TESTIMONIAL STAMP, representing a tardy royalty of one penny, and to be sold for the benefit of his descendants, some of whom are needy, would usefully and fittingly remind his many readers that such a man as Charles Dickens was born nearly one hundred years ago. It is hoped to have these stamps printed and on sale at all bookshops when the centenary year comes around. Three of Dickens's children and seventeen grandchildren are said to be now alive, and only three of the twenty are on the pension roll. If all owners of the twenty-four million copies of his works estimated as in existence should become stamp-purchasers, affixing one stamp to each volume from the novelist's pen, a handsome—perhaps too handsome—testimonial could be handed to the less prosperous and more deserving of the Dickens family. But there is no probability of any such result.

. . .

A CONTINUOUS PERFORMANCE IN FICTION, to which we have already directed attention, has for six years been producing itself from the untiring pen of M. Romain Rolland, who has just accomplished the ninth instalment or volume of his popular "Jean Christophe." So dear to the Gallic heart is this musically talented and otherwise interesting hero that the reading public will by no means consent to his death, or even to his honorable retirement to the enjoyment of a peaceful and uneventful old age. And so Jean Christophe bids fair to rival our own Elsie Dinsmore in the number of volumes chronicling his progress from the cradle to the grave. An authorized translation of the first four books is about to appear in this country.

. . .

THE CENTENARY OF MRS. GASKELL falls on the twenty-ninth of this month, and should not be passed unnoted. "Cranford" and in lesser degree "Mary Barton" still have their admiring readers, though the author is far less powerfully imaginative than her friend Charlotte Brontë, and even in quiet realism is never rated with the incomparable Miss Austen. But she did produce one piece of work that grips the reader with a sense of unmistakable and, in passages, tragic reality,—her biography of Charlotte Brontë. If ever living word fell from writer's pen, such may be found in that remarkable life of a remarkable woman.

The New Books.

Mr. Roosevelt's Jungle Book.*

Little short of superfluous would be any formal review of Colonel Roosevelt's "African Game Trails," after the considerable portions of it that have appeared serially and received wide reading and much discussion, and after the daily newspaper chronicle and comment during the year of the distinguished hunter's wanderings in the Dark Continent. All the world knows about his leaving America on the 23d of March, 1909, for Naples, whence he proceeded to Mombosa, in East Africa, where, on the day after landing, he and his party boarded a railway train for "the most interesting journey in the world," through a vast zoölogical garden and out to the Kapiti Plains. There the safari awaited the hunters — "safari" being the native term to denote "both the caravan with which one makes an expedition, and the expedition itself." Proceeding slowly in a generally northwestern direction, with a number of side trips for hunting purposes, and crossing the Victoria Nyanza Lake, the party reached Gondokoro toward the end of February, and, after a few days of further hunting, started down the Nile to Khartoum, where the finishing touches were put to the narrative of the "great adventure," and the last sheet of manuscript was despatched to the printer, March 15, 1910, as planned a year before.

All this of course makes a big book (of more than five hundred large pages), and it is one that fairly throbs with vigor and glows with enthusiasm and is tense with the strenuousness of physical exertion. Perils and hardships were not lacking to try the mettle and the endurance of the hunter-naturalists; but with an attendant train of two hundred or more servants of various kinds, and with all necessary supplies (including a travelling library) in abundance, the rigors of the wilderness journey must have been very perceptibly and agreeably softened. On an early page attention is called to the fact that this was no mere huntsman's holiday, however it may have been regarded by the onlooking world at large, but "a scientific expedition sent out by the Smithsonian, to collect birds, mammals, reptiles, and plants, but especially specimens of big game, for the National Museum at Washington." Of this seriously purposeful expedition Mr. Roosevelt was the commander, and he wishes to impress upon the reader that no unnecessary killing of animals was indulged in. The interests of the National Museum had to be kept in mind, and the expedition had to have its supplies of fresh meat; but after that the denizens of the jungle, the antelope and buffalo of the plain, the birds of the air, and all the rest of the marvellously varied East African fauna, were at liberty to go their way unmolested. Thus at least we are repeatedly assured.

Nevertheless the author's final "list of game shot with the rifle during the trip" assumes proportions that scarcely harmonize with these assurances. By Mr. Roosevelt and his son Kermit alone there were bagged seventeen lions, eleven elephants, twenty rhinos (to abbreviate an otherwise unpluralizable noun), eight hippos, nineteen zebras, fifty-three hartebeests, and so on to a "grand total" of five hundred and twelve animals, birds, and reptiles; which cannot but excite our wonder at the large demands of the Museum and of the appetites of the hunter-naturalists. To suspect the latter of having indulged in any wanton shooting of unoffending beasts would be to question the sincerity of the author in his solemn assurances that no such barbarity was allowed. "Game butchering," he declares, "is as objectionable as any other form of wanton cruelty or barbarity, but to protest against all hunting of game is a sign of softness of head, and not soundness of heart." Just how much extinction of animal life is unavoidable in man's appointed task of replenishing the earth and subduing it must always remain a more or less open question; but it would be difficult to maintain that Mr. Roosevelt's progress (significantly traced with a red line on the map in the book) through British East Africa was indispensable to the promotion of science or to the advance of civilization. Remarkably versed in natural history though he undoubtedly is, and important though his contributions to the National Museum's collection will justly be regarded, the whole excursion from start to finish was a grand holiday outing in which our exuberantly vigorous ex-President had a "bully time," and freely allowed himself something of the aboriginal savage's fierce joy in killing brute beasts. So why attempt to disguise the truth?

Instances may readily occur in which to protest against the taking of animal life would be a sign of soft-headedness, but in no conceivable

* African Game Trails. An Account of the African Wanderings of an American Hunter-Naturalist. By Theodore Roosevelt. With illustrations from photographs by Kermit Roosevelt and other members of the expedition, and from drawings by Philip R. Goodwin. New York: Charles Scribner's Sons.

instance would the taking of such life be a necessary mark of the highest manhood; more often than not it would be likely to serve as evidence of the blunting or the non-existence of the finer sensibilities. Many a man, unsuspected of any softness of head, and conspicuously gifted with soundness of heart, has kept to the end an unconquerable shrinking from the infliction of suffering or death upon even the lowest forms of animate existence. To such it would have been impossible either to engage in or to describe in abhorrent detail any event like the following from Mr. Roosevelt's pen. It has to do with a buffalo hunt in which a number of the animals had been hit without being disabled:

"We now turned our attention to the wounded cow, which was close to the papyrus. She went down to our shots, but the reeds and marsh-grass were above our heads when we drew close to the swamp. Once again Heatley went in with his white horse, as close as it was even reasonably safe, with the hope either of seeing the cow, or of getting her to charge him and give us a fair chance at her. But nothing happened and we loosed the two dogs. They took up the trail and went some little distance into the papyrus, where we heard them give tongue, and immediately afterward there came the angry grunt of the wounded buffalo. It had risen and gone off thirty yards into the papyrus, although mortally wounded — the frothy blood from the lungs was actually coming out of my first bullet hole. Its anger now made it foolish, and it followed the dogs to the edge of the papyrus. Here we caught a glimpse of it. Down it went to our shots, and in a minute we heard the moaning bellow which a wounded buffalo often gives before dying. Immediately afterward we could hear the dogs worrying it, while it bellowed again.

More pleasing to contemplate is the author's kindly treatment of a much smaller and weaker bit of game, "a wee hedgehog, with much white about it," which would cuddle up in his hand, snuffing busily with his funny little nose. "We did not have the heart," he confesses, "to turn the tame, friendly little fellow over to the naturalists, and so we let him go." The bagging of his first full-grown male lion was naturally an important event to Mr. Roosevelt, and he describes it in a characteristic passage. Equally in his unmistakable style, and recording a display of cool courage worthy of a better cause, is his account of the dexterous despatch of another powerful lion that charged him with decidedly hostile intent.

"I was sighting carefully, from my knee, and I knew I had the lion all right; for though he galloped at a great pace, he came on steadily — ears laid back and uttering terrific coughing grunts — and there was now no question of making allowance for distance, nor, as he was out in the open, for the fact that he had not before been distinctly visible. The bead of my foresight was exactly on the centre of his chest as I pressed the trigger, and the bullet went as true as if the place had been plotted with dividers. The blow brought him up all standing, and he fell forward on his head."

Of more varied and less sanguinary interest than these successive shootings of sundry sorts of big game are the first and last parts of the book, describing the author's memorable journey on the cow-catcher, or lion-catcher, of a locomotive as the train sped "through the Pleistocene," his experiences on an East-African ranch, and his voyage down the Nile. As illustrating Mr. Roosevelt's more studied style let us quote the closing sentences of his preface:

"The hunter who wanders through these lands sees sights which ever afterward remain fixed in his mind. He sees the monstrous river-horse snorting and plunging beside the boat; the giraffe looking over the tree tops at the nearing horseman; the ostrich fleeing at a speed that none may rival; the snarling leopard and coiled python, with their lethal beauty; the zebras, barking in the moonlight, as the laden caravan passes on its night march through a thirsty land. In after years there shall come to him memories of the lion's charge; of the gray bulk of the elephant, close at hand in the sombre woodland; of the buffalo, his sullen eyes lowering from under his helmet of horn; of the rhinoceros, truculent and stupid, standing in the bright sunlight on the empty plain.

"These things can be told. But there are no words that can tell the hidden spirit of the wilderness, that can reveal its mystery, its melancholy, and its charm. There is delight in the hardy life of the open, in long rides rifle in hand, in the thrill of the fight with dangerous game. Apart from this, yet mingled with it, is the strong attraction of the silent places, of the large tropic moons, and the splendor of the new stars; where the wanderer sees the awful glory of sunrise and sunset in the wide waste spaces of the earth, unworn of man, and changed only by the slow change of the ages through time everlasting."

"He loved the great game as if he were their father" is the smile-provoking quotation, from the Anglo-Saxon Chronicle, prefixed to this remorseless record of harrying and slaughter. It is a book primarily for hunters, and secondarily for naturalists, with probably what will prove strong claims on the "general reader"; but it will never find a place beside those quiet, loving studies of animate nature that have come to us from the leisurely pen of White, of Jefferies, of Thoreau, and of many others that could be named. Its rush and stir and strenuousness compel the attention of the hour, but give no sure promise of anything like immortality. It will doubtless take rank among the best-sellers, despite its bulk and price, and then, like most best-sellers, it will have had its day. It must not here be dismissed, however, without a word of warm praise for its many excel-

lent illustrations, its variously interesting appended matter, including the literary dissertation on the "Pigskin Library," its many evidences of wide natural-history knowledge and noteworthy powers of observation, and its admirable execution as a product of the printer's art.

PERCY F. BICKNELL.

"APPRAISED BY SMITH."*

"Mentioned in 'Smith's Catalogue Raisonné'" conveys something of the unction that the old religious lady derived from the word "Mesopotamia." It gave her comfort and inspired hope. By the same token, when the picture-dealer utters this resounding phrase in corroboration of the lineage of one of his old Dutch or Flemish masterpieces, it is supposed to bring comfort and confidence to the prospective purchaser. If on the strength of this endorsement the latter buys the picture, it will probably be a satisfaction to him to possess a copy of Smith's work for his own persual and to show to his friends. He will keep a marker at the page where the mention of his picture occurs; will compare Smith's description of the subject with his own impression of it; note the collections to which the picture has previously belonged, the engravings, if any, that have been made of it, and the prices at which it has changed hands in the past or was appraised by Smith. He will rehearse these particulars to his friends, pointing in proud conclusiveness to the printed words which to those who themselves are not writers carry such a weight of importance.

"Smith's Catalogue Raisonné" has long been at a premium. It may be only a legend of the salesroom, but I have heard of the original and only edition of nine volumes fetching as much as $1500. A copy which lies upon my desk, borrowed for purposes of comparison, was bought at public auction for close upon $900. The fact of its scarcity, coupled with the prevalent notion of the importance of the work, is sufficient explanation of the appearance of a new edition. This is an absolutely direct reprint of the original, reproduced page by page — apparently by photography, for even the typographical errors of the original reappear. The only variation is the insertion in the new edition of a considerable number of fairly good photogravure impressions of pictures described in the text. The reason for this scrupulous adherence to the form of the original is a good one, as far as it goes, since every reference that has been made to the work by volume, page, and number, can be identified as well in the new edition as in the old. The continuing value of the work as a book of reference is unimpaired. Meanwhile, this identity involves objections, to be mentioned later.

Smith — his name was John — enjoyed during the earlier part of the last century an honorable reputation as a dealer in pictures of the schools that were then popular with collectors. The vogue, as he himself states, excluded the Italian schools, and embraced pictures "of the first class" by Dutch and Flemish masters, with a partial appreciation of French art in the persons of Nicholas Poussin, Claude Lorrain, and Greuze. The first volume of his great work was published by subscription in 1829. It deals with what we reckon to-day as some of the less important *genre* painters — Gerard Dou, Pieter Van Slingelandt, Frank Mieris, Willem Van Mieris, Adrian Van Ostade, Isaac Van Ostade, and the brilliant and vivacious Philip Wouwerman. The enumeration throws an interesting light upon contemporary taste.

The author begins with an Introduction, in which he addresses himself to collectors and purchasers, urging them on the one hand not to sacrifice the value of their treasures by injudicious cleaning and restoration, and warning them on the other against the wiles of the dealer in respect of copies and faked masterpieces. All of this, barring a little flavor of the rhetorical manner, reads very modernly. "Connoisseurs" of that time, it seems, were no more immune than our own from the epidemic of fraud; perhaps our present-day victims may be able to extract from this some balm of consolation. Thus launched upon his adventure, Smith prefaces each list of pictures with a short account of the painter. The one concerning Dou is principally composed of anecdotal gossip, drawn probably from Houbraken, and of generalized statements about the "finish" of his style. When facts are involved, they cannot be accepted without examination. He gives, for example, the name of one of Dou's teachers as *Rouwhorn*, instead of Couwenhorn; and in the same volume assigns 1620 as the date of Wouwerman's birth, although that artist was baptized in Haarlem on the 24th of May, 1619. These errors are symptomatic. Whether they result from carelessness, or from necessary ignorance of the facts that later exact

* A CATALOGUE RAISONNÉ of the Works of the Most Eminent Dutch, Flemish and French Painters, with a Description of their Principal Pictures. By John Smith. New limited edition. In nine volumes, illustrated in photogravure. New York: E. P. Dutton & Co.

study has revealed, they render the biographical portion of the work generally unreliable.

However, it is only fair to add that the claim of the work to perennial value is based upon the "Catalogue Raisonné"—the description of the pictures of each painter that had come within the purview of Smith's study. They comprise the examples at that time known to exist in the public galleries and principal private collections in England, Holland, Belgium, Germany, and France. Of these in most cases the author seems to have had first-hand knowledge and to have made the descriptions from personal observation. Meanwhile, of other examples, in galleries lying outside of his own range of travel, he frankly admits that his information has been gathered from hearsay or second-hand sources, and claims indulgence for possible or even probable errors.

Smith's first volume was so well received that he followed it by seven more, published in as many successive years, and finally, after a pause of five years, he issued a bulky Supplement. Meanwhile, in 1838, appeared another work of somewhat corresponding scope. This was Gustave Friedrich Waagen's "Art and Artists in England," better known by the title of its re-published edition (1854), "Treasures of Art in Great Britain." In his preface, Dr. Waagen, alluding to Smith's "Catalogue Raisonné," observes: "Many opinions on pictures to which we cannot assent proceed more from a regard to the possessors than from want of better judgment." To this Smith naturally takes exception, and hits back at the German. "An author," he says, "however talented, should surely have paused before pronouncing opinions on works of art of the highest importance calculated to injure valuable property; both the names of painters of high-class pictures are changed to those of inferior masters, and the state of preservation of many fine pictures is seriously misrepresented." Among the instances which Smith cites of "inferior" attribution is the "Christ Disputing with the Doctors" of the National Gallery. At that date it was assigned to Leonardo da Vinci; but subsequent criticism has confirmed the judgment of Dr. Waagen that it is the work of Luini.

It was candid of Smith to quote, in the preface to his Supplement, Dr. Waagen's criticism of himself; for the shrewd German has exposed the bias to which a picture-dealer, however honest, can scarcely help leaning. Even if only unconsciously, he is interested in flattering his patrons and in extolling the value of their possessions, many of which have reached them through himself. Moreover, Smith had not the critical faculty as highly developed as Waagen. The latter's work in consequence has come better through the test of modern scientific criticism. While the two works do not cover the same ground, though in part they overlap, the Waagen is recognised to-day as the more generally serviceable.

Meanwhile both of them are being put out of decisive commission by works of later and closer criticism. Had the new edition of Smith's "Catalogue Raisonné" been brought up to date, its publication would have been hailed with genuine satisfaction; but merely to reproduce it with its original errors of commission and omission seems to be an act of dubious usefulness; the more so that a work of definite value, based upon Smith's, is now in course of being achieved. This is the catalogue of the most eminent Dutch painters of the seventeenth century, which is being compiled under the authority of the Dutch critic and historian of art, Dr. C. Hofstede de Groot. It will consist of eight or nine volumes, two of which have been already published, while a third is to be expected shortly. When this is completed, it will, in conjunction with Max Rooses' works on the painters of Antwerp, relegate Smith to a position of merely antiquarian interest.

CHARLES H. CAFFIN.

MEMORIALS OF A GIFTED WOMAN.*

It is chiefly to Louise Chandler Moulton that lovers of poetry are indebted for adequate knowledge of the life and talents of that blind poet of England, whose life ended almost at its beginning of fulfillment, Philip Bourke Marston. Among the many autographed books bequeathed by Mrs. Moulton to the Boston Public Library, is a copy of Marston's Poems, inscribed to her as "true poet and true friend." It is this inscription that suggests the fitting sub-title to Miss Lilian Whiting's memorial biography, in which she has portrayed her subject's tender and generous womanhood, and has testified that "poetry with Mrs. Moulton was a serious art and an object of earnest pursuit."

Miss Whiting's biography is direct and clear in its method, chronological and narrative rather than critical, compiled largely from the letters of Mrs. Moulton and from the journal that was

* LOUISE CHANDLER MOULTON, Poet and Friend. By Lilian Whiting. Illustrated. Boston: Little, Brown & Co.

kept faithfully from her eighth year to the last days of failing health but unfading activities of mind and heart. If the comments and entries seem over-effusive, in some places, and the tributes almost too adulatory in tone, we must remember that such was the atmosphere in which Mrs. Moulton lived for many years. The reader who has chanced to be among the guests at the "Fridays" in Rutland Square, which for thirty years were considered a feature of Boston's social and literary life, will recall the group of admiring friends and celebrities from abroad who clustered about Mrs. Moulton in her library furnished in large part by gifts of authors and artists, listening to her reminiscences of distinguished people or urging her to recite, in her sensitive musical voice, some favorite lines of verse. Scores of men and women in this country who have been debtors to this hostess, and many more acquaintances in England, will welcome this biography, although to the disinterested critic its permanent value may not be apparent. In addition to its revelation of the poet's personality, the volume furnishes several interesting thumb-nail sketches, and some excellent anecdotes of literary society in Boston, New York, and London during the last quarter of the nineteenth century.

With due acknowledgment of Mrs. Moulton's gifts of personal charm and poetic sentiment and refinement, few discriminating readers would ascribe to her verses that indefinable quality which we call genius. It is unfortunate, perhaps, that Miss Whiting begins her biography with this challenging word, as one of the implied characteristics of her subject. In her general treatment of Mrs. Moulton's poetry, however, she shows justice and reserve as well as sympathetic appreciation. Throughout the poems — brief, delicate lyrics like "Roses," "Laus Veneris," and "Now and Then," and the artistic sonnets, fittingly compared with those of Christina Rossetti and Mrs. Browning, — were expressed rare delight in beauty, craving for love, and subtle, mystic gropings for some knowledge of the invisible beyond. After the publication, in 1890, of "In the Garden of Dreams," George Meredith wrote to Mrs. Moulton, "You are getting to a mastery of the sonnet that is rare, and the lyrics are exquisite." The sonnet, "Help Thou My Unbelief," was widely quoted and commended by churchmen and literary critics alike. Miss Whiting thinks that the moods of tragic doubt and longing that assailed Mrs. Moulton were due in part to temperamental traits, and in part to the influence of early Calvinistic teachings in a home that otherwise abounded in wholesome and tender surroundings. These cravings and gropings limited her vision and gave to many of her verses a tincture of sadness of which she was conscious, for she wrote in her journal:

> "Louise Guiney and I are looking over my poems together. Oh, I wish there were more variety in them. They are good (I hope and think) in form, but they are, almost all, the cry of my heart for the love that I long for, or its protest against the death that I fear. Ah, well, I can only be myself."

It was the fortune, or misfortune, of Mrs. Moulton to win immediate literary success, represented by extravagant praise and a sale of twenty thousand copies of her first book, "This, That, and the Other," issued when she was eighteen, — a potpourri of sentimental rhymes, sketches, and tales, which she had contributed to newspapers and annuals. These writings, says Miss Whiting, "were as typical of the fashion of the day as the bonnets of the forties which one finds in a dusty attic." Married at twenty to William Upham Moulton, an editor and publisher of Boston, she was kindly received into local society, and her poems and prose found places in the leading periodicals. To the New York "Tribune" and "Independent" she wrote, for several years, weekly letters of literary gossip, of the witty friendly sort, and later sent similar columns from London to the Boston "Herald." Volumes of short stories and travel-sketches, now forgotten, had ephemeral interest, but the prose which seems to have the most lasting charm is contained in her two volumes of "Bedtime Stories," dedicated to her daughter, and beloved to-day by many mothers and children in England and America. In memories of her own youth and its simple noble environment of nature and love, Mrs. Moulton was most spontaneous and sincere. One of her finest lyrics, tender and strong, was "Strength of the Hills," immortalizing Pomfret, Connecticut, and her birthplace there.

> "My thoughts go home to that old brown house
> With its low roof sloping down to the east,
> And its garden fragrant with roses and thyme
> That blossom no longer except in rhyme,
> Where the honey-bees used to feast.
>
> "Afar in the west the great hills rose,
> Silent and steadfast, and gloomy and gray.
> I thought they were giants, and doomed to keep
> Their watch while the world should wake or sleep,
> Till the trumpet should sound on the judgment-day.

"And I was as young as the hills were old,
And the world was warm with the breath of spring;
And the roses red and the lilies white
Budded and bloomed for my heart's delight,
And the birds in my heart began to sing."

This record of Mrs. Moulton's life has many pages commemorative of her social experiences abroad, for almost without exception, from 1876 to 1907, she passed long summers in England, with side-excursions on the Continent. Her journals often read like the "society column" of a metropolitan newspaper, — jottings of luncheons, dinners, and week-ends at the homes of nobility and writers, or in studios of famous artists. There are interesting impressions and a few anecdotes of Browning, Thomas Hardy, Lord Houghton, Swinburne, George Eliot, Doré, Stéphane Mallarmé, and many other people of note. Her social activity never wholly interfered with daily literary work in some form, although her biographer says truly that this work "was done in an atmosphere utterly incompatible with imaginative production." Her poetry was well received in England; "Swallow-Flights" was published there, in 1877, and thus favorably reviewed by the conservative "Athenæum":

"It is not too much to say of these poems that they exhibit delicate and rare beauty, marked originality, and perfection of style. What is still better, they impress us with a sense of subtle and vivid imagination, and that spontaneous feeling which is the essence of lyrical poetry."

Miss Whiting emphasizes her conviction, which is shared by many friends of Mrs. Moulton, that the latter craved and prized the companionship of talented and interesting people more than she cared for *society*, in the usual restricted meaning of that word. Her conditions of life and personal graces brought her into close acquaintance with people of talent whose homes were affluent and hospitable, but her kindliness and genuine sympathy with humanity impelled her to give as cordial a welcome to the obscure and those in need of help and encouragement as she gave to the wealthy and famous. Her correspondence in her later years was burdensome, often increased by appeals for aid and advice in literary work, and to such inquirers she gave generously of her time and suggestions. She exemplified in her life her words found in a chapter on "The Gospel of Charm" in "Ourselves and Our Neighbors":

"So many new gospels are being preached, and that so strenuously, to the girls and women of the twentieth century, that I have wondered if there might not be a danger lest the Gospel of Charm should be neglected. And yet to my mind there are few teachings more important. I would advocate no charm that was insincere, and none that would lessen the happiness of any other woman; but the fact remains that the slightest act may be done with a graciousness that warms the day, or with a hard indifference that almost repels us from goodness itself. It is possible to buy a newspaper or pay a car-fare in such wise as to make newsboy or car-conductor feel for the moment that he is in a friendly world."

The last chapter of Miss Whiting's volume contains a list of the books, to be known as the Moulton Collection, which have been acquired as a legacy by the Boston Public Library, with valuable comments and inscriptions chosen by Professor Arlo Bates, a loyal friend and literary co-worker of Mrs. Moulton's. The book is well illustrated from photographs.

ANNIE RUSSELL MARBLE.

BOCCACCIO AND HIS DECAMERON.*

So much new literature about Boccaccio and the Decameron attests a growing impression of the man and his work as deserving of serious study. The popular notion of him as a naughty writer will no doubt subsist. The Decameron will remain taboo to the little moralist and the short-sighted censor, and will continue to be placed, with "Tom Jones" and "Roderick Random," and Maupassant, and, alas! Montaigne, upon that schoolboy list of guilty tidbits which is so mysteriously passed down from generation to generation. This is regrettable; but it cannot be helped, and it cannot put the Decameron upon the *index expurgatorius* of any healthy mind. Mr. Hutton, in the preface to his biographical study of Boccaccio, disclaims the intention to apologize for or to defend his subject. "His life, the facts of his life, his love, his humanity, and his labours, plentifully set forth in this work, will defend him with the simple of heart more eloquently than I could hope to do. And it might seem that one who exhausted his little patrimony in the acquirement of learning, who gave Homer back to us, who founded or certainly fixed Italian prose, who was the defender of Petrarch, the passionate

*BOCCACCIO. A Biographical Study. By Edward Hutton. With photogravure frontispiece, and numerous other illustrations. New York: John Lane Company.

THE DECAMERON. Preserved to Posterity by Giovanni Boccaccio, and translated into English Anno 1620. With an Introduction by Edward Hutton. In four volumes. "The Tudor Translations." London: David Nutt.

THE DECAMERON. Its Sources and Analogues. By A. C. Lee. London: David Nutt.

BOCCACCIO AND HIS IMITATORS. By Florence Nightingale Jones. Chicago: University of Chicago Press.

defender of Dante, and who died in the pursuit of knowledge, should need no defence anywhere from anyone."

The tone of the champion is not absent from this declaration of faith. We know very well what the writer's opinion is of Boccaccio's detractors. But he attempts no repression of those facts which cannot be brought into accord with our sexual code; they are to be taken into account with the other facts in making up our final estimate of the man. If the story of Boccaccio and Fiammetta is told very fully, and indeed with a kind of gusto, not less pains and enthusiasm are expended upon the events of Boccaccio's more mature experience. Though his enjoyment of youth was superabundant, age drew upon him apace. At thirty-seven he was alone in the world. His few relatives, his Fiammetta, were all dead. "He had seen Florence run with blood, and every sort of torture and horror stalk abroad at Naples. Rome, if he ventured there, can have appeared to him little less than a shambles. Rienzi, with all that hope, had come and vanished like a ghost. The fairest province in Italy lay under the heel of a barbarian invader." Finally came the plague — a final blow to the optimist — the plague which was to supply a strange setting for his prose masterpiece.

"The Decameron," says Mr. Hutton, "is an absolute work of art, as 'detached' as a play of Shakespeare or a portrait by Velasquez. The scheme is formal and immutable, a miracle of design in which almost everything can be expressed." But he admits that the Canterbury Tales equal the Decameron in design, and far excel it in characterization. Boccaccio's story-tellers are not individualized; they are little more than mouthpieces. And he (with somewhat unneccessary reluctance) admits that the Decameron "lacks a certain idealism, a certain moral sense which is never absent from English work, and which, even from a purely æsthetic point of view, would have given a sort of balance or sense of proportion to the book which, I confess, in my weaker moments, it has sometimes seemed to me it lacks." It would have been better for Mr. Hutton to acknowledge this lack cheerfully, offsetting against it, by way of consolation, a lack of the hypocrisy often present in English work. Whatever its demerits, this biography is a spirited and sincere piece of work.

The four-volume reprint of the Decameron edited by Mr. Hutton for the "Tudor Translations" series is a model of typographical dignity and beauty. The text is a reprint of the first English translation that approximated completeness. It was published in London in 1620 by Isaac Jaggard. Mr. Hutton calls it the first "practically complete" edition in English, and says that it is "translated inaccurately but very splendidly, apparently from the French version of Antoine Le Macon." "Practically complete" seems a sweeping phrase to use of a version which omits entire tales and so garbles and Bowdlerizes others as to make them hardly recognizable. For instance, the tale of Rustico and Alibech may be more amusing than edifying, or may be adjudged neither; but to have it absolutely omitted, and a long moral tale substituted, is to take the name of the translator in vain. Many of the other tales are rather adapted than rendered; and the splendor of the translation, where it is a translation, is not sufficiently overwhelming to make up for our deprivations. The English is rather cumbrous and halting in comparison with that later translation, also anonymous, which appeared in 1741, and which formed the basis of what must be considered the standard English version.

The other two books in the present group offer the results of research rather than of criticism. Mr. Lee's attempt has been "to give a concise but as far as possible complete account of the sources of the tales in Boccaccio's Decameron, with notices of the various parallels and analogues." No previous attempt has been made to do just this thing, and the result is a book invaluable to students of Boccaccio and his period. One by one the tales are taken up, the sources, analogues, and obvious imitations in contemporary and subsequent literature discussed, with a synopsis of many of the variants. One is given practically a series of independent notes on each of the novels; they are all readable as literature, as well as packed with information.

Miss Jones's "Boccaccio and his Imitators" is a drier and narrower product of modern research. There is a brief and somewhat conventional introductory essay on the subject; for the rest, the investigator is content to tabulate her results. There is a table to determine the relative popularity of the tales on the basis of the number of imitations registered. There is another table giving a summary of the Boccaccio tales imitated by ten authors, selected two by two from Germany, England, France, Spain, and Italy, "to show the wide geographical distribution of these tales of the Decameron," etc. Altogether, we find tabulated some 850 imitations of the Decameron tales.

It cannot be denied that there is a humorous

aspect to this painstaking and spectacled grubbing among the bones and the dust of the joyous Decameron. For a joyous book it is, though marred for the Anglo-American reader by the acrid tang of a sensualism — a variety of sensualism — peculiar to the Latin races. And yet it is well for us to to be advised from time to time that this story-teller was no mere trifler, but a man of generous mould, whose proportions grow rather than dwindle as time passes.

H. W. Boynton.

A Confederate's History of the Civil War.*

It must be premised that Mr. Eggleston, author of the latest history of our Civil War, served in the Confederate army, and that the writer of this review also spent four years in the same service. Whatever the author's Southern proclivities may have been, he seems to have approached his task in a spirit of fairness and impartiality, in which he has doubtless been aided by his long residence in the North since the war; he has tried to divest himself of prejudice, and to hold the scales of justice evenly.

The work is divided into two books, of which the first, comprising 173 pages, treats of "The Causes of the War," and the second of "The Conduct of the War." It is hard to treat the causes of the war impartially, even at this day, although the author says: "The passions of the war are completely gone. Even in politics, war prejudices no longer play a part worth considering" (p. 11). This is probably in the main correct, notwithstanding the recent sporadic ebullition of "war prejudices" over the erection of a statue of General Lee at the Capitol. Only one other criticism on the first book, and I pass to the second and by far the more important one. The author says: "As for the extremists [*i. e.*, of the South], they anticipated military commissions and political preferment for themselves, and they cared for little else than to occupy a conspicuous place in public attention for a little while" (p. 172). The present reviewer was of full age when he entered the Southern service, and he saw nothing of what is here charged. In fact, he has always regarded the action of his comrades, in April, 1861, as purely unselfish and patriotic; and time has in no wise changed his views.

In treating the conduct of the war, the author follows the usual chronological order. In his chapter on Fort Sumter, he says: "At the South, practically all the able-bodied young men were enlisted in what were then called 'volunteer companies,' though it did not yet appear in what cause they were supposed to be volunteering" (p. 187). The present reviewer was one of that class, and he thinks he knew perfectly well in what cause he was volunteering; and he was not wiser than his comrades. That remark might well have been omitted. The author speaks of the Buchanan administration as "*seemingly* at least, promising the early evacuation of Fort Sumter." There was no "seemingly" about it, even after Lincoln's inauguration. We all remember Seward's noted telegram: "Faith fully kept; wait and see." We waited, and we saw; but we did not see "faith fully kept," but something very different. The "pepper-box strategy" of the Federal government in 1861 is commented on, and an account is given of the first battle of Manassas (Bull Run), with the Confederate mistake of not pressing on to Washington, and the consequent "paralysis of victory" on the part of the Confederates. A chapter on "The European Menace" follows. There was never any real prospect of European intervention. It was a *Deus ex machina* for which the Confederates were always wrongly hoping; but if they had discarded all thought of it, and trusted entirely to their own arms, it would have been better for them. The chapter on "Border Operations," in its conclusion, touches upon the formation of the State of West Virginia — a thoroughly unconstitutional operation from every point of view, but, like the emancipation of the slaves, defended, as President Lincoln always contended, as a war-measure. The importance of the blockade is rightly emphasized, for without it the United States could never have hoped to be successful. (In this chapter the misprint "Pocotatigo," for Pocotaligo, occurs three times.) What the author denominates "the era of incapacity" follows, in which Halleck is greatly depreciated and Grant magnified; but Halleck had at least written a book on strategy, in which he showed himself familiar with its *theory*, while Grant had not yet shown what was in him. As soon as President Lincoln found Grant out, there were no more domineerings by Halleck, who sank to his proper level. The author scarcely gives the importance it deserves to the death of Albert Sidney (not *Sydney*) Johnston at Shiloh. But for that

* The History of the Confederate War: Its Causes and its Conduct. A Narrative and Critical History. By George Cary Eggleston. In two volumes. New York: Sturgis & Walton Co.

event, Shiloh would undoubtedly have been a Confederate victory the first day, and there would have been no need for the second day's battle which Beauregard lost to Buell's fresh troops.

The war in the West is treated in better perspective than that in the East, where the exploits of the Army of the Potomac and of the Army of Northern Virginia are chiefly dwelt upon. After Farragut's capture of New Orleans — in which chapter Butler receives a few well-deserved touches — we return to McClellan, who had been all winter getting ready for his Richmond campaign. It should be remarked, in passing, that Fredericksburg is not on the Potomac (p. 356), and that Joseph E. Johnston himself made the stand at Williamsburg in order to give his wagon-train time to retire (p. 357). The author rightly remarks that "McClellan was not Grant, nor such as he" (p. 359); but he seems to forget that Grant had not yet been developed. And he might have recalled Grant's own words, in which he said that neither he, nor General Sherman, nor any officer known to him in the war, could have done better than McClellan did under the conditions in which the latter was placed in his operations on the Peninsula.

If Mr. Eggleston had read the work of the late Colonel Allan on "Jackson's Valley Campaign," he would have obtained a clearer view of that stirring event, and especially of the cause of Secretary Benjamin's order which induced Jackson's resignation. The order referred to was due to the request of General Loring to be ordered back from Romney to Winchester; and the only result of it was the relief of Loring from service with Jackson. Too much is made of this incident. Benjamin did not "sacrifice" anything that "Jackson's energy and genius had accomplished in the Valley." Jackson continued "master of the Valley," and nobody was discouraged, except perhaps some of Loring's troops who thought they had been hardly dealt with. Having been Jackson's Ordnance officer in the Valley, the writer of this review saw something of the "snow and sleet and slush and mud." Jackson did not have the troops that would have justified an invasion of Maryland and Pennsylvania; he was merely "bluffing," as was his wont. While Secretary Benjamin is to blame for yielding to General Loring's request, and directing Jackson to order Loring back to Winchester, thus overriding both Jackson and Johnston, it is doubtful if anything was lost by it, for Romney was not "the strategic key to the position." It was a mere outpost, and Jackson would undoubtedly soon have ordered Loring back; but this does not excuse Secretary Benjamin's action. The reviewer would like to dwell on Jackson's Valley campaign, which he went through to the end; but lack of space forbids.

Next we have accounts of the Seven Days' Battles, the Second Manassas Campaign, and Lee's First Invasion of Maryland; but the treatment is very meagre — especially of the last campaign, which involved one of the best-fought battles of the war (Antietam), where the Confederates had but about 36,000 men against McClellan's 90,000. McClellan's mistake was in not putting in more men, for *they were there.* We fought from daylight to 9 a. m., resisting successively Hooker, Mansfield, and Sedgwick, when we were at last forced back on the left, but not far, and as soon as some of McLaws's troops came up from Harper's Ferry the Federals were forced back across the Hagerstown pike, where they stayed until we retired the second night, and recrossed the Potomac after sunrise.

In the chapter on the Seven Days' Battles (p. 400), "twenty-seventh" is wrongly printed for *twenty-sixth;* it is important to be accurate as to the day here. The author says (p. 407): "Magruder and Huger failed Lee at the crisis"; but to these Jackson himself should be added, for he too failed on this day (June 30) to do what was expected of him. The battle of Malvern Hill (July 1) should never have been fought; it was fought by detachments until *ten* p. m., rather than nine, with no result but the loss of many brave men. The author calls Pope "a good and active officer, unfortunately given to vainglorious boastings" (p. 417); but I cannot concur in this commendation, for he wrecked a body of good troops when he should have gained the day at the second battle of Manassas. Lincoln's opinion of Pope is shown by his action in restoring McClellan to command; but the latter's treatment was "hard lines" after his relief of Maryland from Lee's invasion. While McClellan was slow, he was certainly capable,— which cannot be said of his successor, Burnside, who persisted in "butting his head against a stone wall" and suffered the bloody repulse of Fredericksburg.

After a brief account of this exploit, the author continues his narrative of the war in the West. Here, as elsewhere in the work, a more plentiful sprinkling of dates would be

desirable, and a reasonable supply of maps would have helped the narrative, for "chronology and geography are the eyes of history." Bragg is "let off easy" for his Kentucky campaign, the only result of which was "a rich booty of supplies," when so much had been expected from it. It is very true that the disproportionate numbers of Bragg and Buell must be taken into consideration, but it does seem that with better management Buell might have been prevented from reaching Louisville. The subsequent battle of Murfreesboro, between Bragg and Rosecrans, may be rightly called a drawn battle; but the Confederacy could not afford to fight drawn battles.

We now travel East again, to the field of Chancellorsville, (Vol. II., p. 83), where Hooker had 180,000 men against Lee's 60,000,—for but two divisions of Longstreet's corps (McLaws's and Anderson's) were with Lee. (It may be remarked, in passing, that Lee's soldiers did not call him "Mas' Bob" (p. 89), but "Mas' Robert"; though writers often make this mistake.) An interesting account of the Chancellorsville battle is given, which, however, requires one or two corrections. "Hanover Court House" (p. 100) should be "Hanover Junction"; and "Culpeper" (p. 101) would have been a bad route to take to reach Richmond, it being on the road to Washington, where Hooker could have easily headed off Lee even without cavalry. The author quotes Dodge's "Campaign of Chancellorsville," but he should also have read Allan's book on the same subject. The chief defect in the treatment of this battle is the failure to mention that Hooker was stunned by a shell striking a post against which he was leaning, which seriously affected his power of thought at a critical moment. The next in command, General Couch, should have directed the fight thereafter, but does not seem to have done so.

Following this battle, we have an account of the Gettysburg campaign, the events of which are familiar to all readers of military history. Here I must take exception to the author's use of an expression in speaking of General Stuart, "who had no discretion." Stuart had much discretion, as was shown at Chancellorsville, when he took command of Jackson's corps at the latter's request; but in his march to Carlisle he met with obstacles that he had not anticipated. Too much has been made of Stuart's absence from the main army on this march. ("Ewell" should read "Hill," on p. 135; for Ewell joined Hill later in the day on the left, Hill having brought on the battle of July 1.) The author rightly says (p. 143): "Longstreet's support of Lee's plan of battle seems to have lacked something of efficiency—the lack of which may have been determinative of results." This is putting it mildly. Longstreet's advice had been overridden, and as a consequence his heart was not in the fight. The battle was not fought with the force that General Lee intended, and it was therefore a predestined failure. The author closes the chapter with a comment on the inactivity after Gettysburg: "The wherefore of this inactivity has never been explained" (p. 150). To anyone who was there it seems patent enough. Men are not machines, and superhuman efforts cannot be kept up indefinitely.

Next we have an account of the Vicksburg campaign, with certain comments on "the state of things after Gettysburg." The author exaggerates the conduct of "Winder's men," the provost-guard of Richmond (p. 179). The present reviewer got to Richmond very seldom during the war, although his home was within twenty-five miles of it; but if he had ever gone without a written leave, he deserved to be arrested. The events following Gettysburg must be greatly condensed in this brief review. The struggle for Charleston is followed by the Chickamauga and Chattanooga campaigns. There must always be a scapegoat for lack of success, and Bragg now served the purpose; so, after Grant's success at Chattanooga, — though it was partly accidental, — Gen. Joseph E. Johnston was put in command of the Confederate Western army. He conducted an admirable defensive campaign from Dalton to Atlanta. But the South wanted an advance, — not a retreat; so when Johnston reached Atlanta, President Davis committed the astonishing blunder (though urged to it by those in whom he had confidence) of relieving him of his command and replacing him with Hood — an excellent fighter as a division commander, but totally unequal to the responsibilities placed upon him, as was later seen.

Grant was transferred to Virginia at the opening of the campaign of 1864; and now began the struggle between the two great leaders, the one with overwhelming resources of both men and means, the other with neither men nor means for the emergency. The result was inevitable. The battles of the Wilderness, Spotsylvania, Hanover Junction, Cold Harbor, followed in quick succession, until — although the summer was not over — "this line" was

abandoned for one that could have been reached by water without the loss of a man, and the two armies settled down to the siege of Petersburg, which consumed nearly another year. Meanwhile Sherman, finding nothing to oppose him when Hood started on his "wild-goose" trip to Nashville, was enabled to take his holiday jaunt to Savannah, himself furnishing a forceful illustration of his adage, "War is hell." There is an interesting account of "Early's Valley Campaign," in which the reviewer participated and which he would like to discuss did space allow. But Early's troops were needed at Petersburg, and took part in that siege during the last tragic months. The line was stretched until it snapped, and after Appomattox all was over.

With certain corrections, some of which have been noted, Mr. Eggleston's book will serve as a good compendium of the history of the war. It has the advantage over some that have been written, in that it covers the whole field. Doubtless some portions would have been treated in greater detail if it had not been necessary to condense the narrative. As a Confederate soldier, the reviewer can commend the impartiality with which the work is written; and I think a Federal soldier will find little, if anything, to object to, except perhaps in the under-estimate of General Early's numbers in his Valley campaign. Having been Ordnance officer of the largest division in Early's army, I well know the force with which the battle of Winchester (Sept. 19, 1864) was fought: about 9,500 muskets. Adding officers (proportionately very few at that period) and artillery and cavalry, 15,000 would be an over-estimate, against Sheridan's 45,000 men of all arms. (See Early's "Memoirs" and Pond's "The Shenandoah Valley.")

JAMES M. GARNETT.

BRIEFS ON NEW BOOKS.

London and some Londoners.

Mr. James Milne's "My Summer in London" (Dutton) covers not only experiences and impressions, but retrospections and memories as well. It is, in fact, a series of informal jottings, — odd bits culled here and there from the varied adventures of a journalist, whose occupation has brought him in contact with many aspects of London life and with many great Londoners and good lovers of London. Among these last was John Hay, who, upon once being asked by Mr. Milne whether he was sorry to leave London, quoted Johnson's saying: "Why, sir, you find no man at all intellectual who is willing to leave London. No, sir, when a man is tired of London he is tired of life." This anecdote, recalled in connection with Mr. Milne's pleasure in coming to live in the very heart of the city, suggests a comment of Mark Twain's on Hay's "Prairie Bell"; while a description of London roofs at night brings back an evening when the author of "Wee Macgreegor" shared the weird sight, and incidentally told how he met the little "Glasgow pickle" named Macgreegor, who was the original of his famous character. Again Gladstone's statue in Westminster is the peg upon which hangs a characterization of the great statesman based on personal acquaintance, a description of his way of speaking, and an account of the visit of Li Hung Chang to England's Grand Old Man. The place to see royalty to advantage is not London; Mr. Milne takes us to Balmoral for that, reproducing the impressions of homely Highlanders, and showing kings, queens, and princes enjoying themselves quite like other people. "What London Reads" is the title of a chapter enlivened by anecdotes from the stores of some cynical booksellers. "Those Dear Americans" is full of dangerous generalizations and some amusing misconceptions, underlaid with keen interest in us and cordial appreciation of our breezy directness. Altogether Mr. Milne has filled his summer in town with real and varied interests, which his readers will enjoy sharing. Excellent photographs depict the author's favorite bits of his favorite city.

The pragmatic standpoint in philosophy.

Under the title "The Influence of Darwin on Philosophy, and Other Essays in Contemporary Thought" (Holt), Professor John Dewey has collected a series of essays and addresses dealing with various aspects of the pragmatic movement in philosophy. The majority of these papers have previously appeared in one or another of the technical journals of philosophy. It is to the *clientele* of such journals, rather than to the "general reader" that they are adapted both in matter and in manner, but particularly in manner. The treatment is often rather severely metaphysical. To one somewhat out of practice in this particular kind of intellectual gymnastics the following of the subtleties of metaphysical discussions is a rather difficult business. Thus it is not immediately clear in what manner the following statement regarding the mutual relation conceived by the author to exist between a rose and its smell helps one either to understand or to enjoy a beautiful rose: "The import of the smell is the indicating and demanding relation which it sustains to the enjoyment of the rose as its fulfilling experience; while this enjoyment is just the content or definition of what the rose consciously meant, i. e., meant to mean." One must hasten to say, however, that even though Professor Dewey's style may not always in matters of detail be the most lucid in the world, these essays do form a real contribution to contemporary thought. They give a critical and conservative exposition of the pragmatic standpoint re-

garding a number of the fundamental problems of philosophy; such, for example, as the nature of truth, the basis of morals, the problem of knowledge, and the relation of belief to knowledge. The first essay gives the main title to the collection. Perhaps nowhere has the essential nature of the great and far-reaching effect which Darwin's work had upon all modern thought been so succinctly and happily expressed as it is in the following words which form the concluding summary of this first essay: "Intellectual progress usually occurs through sheer abandonment of questions together with both of the alternatives they assume — an abandonment that results from their decreasing vitality and a change of urgent interest. We do not solve them: we get over them. Old questions are solved by disappearing, evaporating, while new questions corresponding to the changed attitude of endeavor and preference take their place. Doubtless the greatest dissolvent in contemporary thought of old questions, the greatest precipitant of new methods, new intentions, new problems, is the one effected by the scientific revolution that found its climax in the 'Origin of Species.'"

Short studies in history, politics, and literature.

A fifth volume of the Right Honorable George W. E. Russell's reprinted papers from the Manchester "Guardian" and other publications is now offered to the lover of miscellaneous chronicle and comment, cut up into short chapters and marked with a high degree of journalistic fluency and positiveness of opinion. "Sketches and Snapshots" (Duffield) contains fifty-five articles, largely reminiscent of noted persons now deceased, partly also of a political-historical character, and occasionally devoted to literary criticism. The most considerable and most important chapter in the book has to do with Gladstone, whom the author knew well, both as a man and as a public character, and whom he greatly admired. Other personages, of more interest to English than to American readers, are treated in more or less detail. Coming to matters of literary and miscellaneous interest, we catch as we turn the pages the following sentence, commendable in its sentiment: "To 'speak the tongue that Shakespeare spake' is a stronger title to the world's regard than the possession of all the bloated armaments that delirium ever conceived, or the reddest of red lines ever traced across a subjected Continent." Seasonable and likely to touch responsive chords is this concerning a world-language: "But what is that language to be? Esperanto? A thousand times, No; for unless it is remarkably unlike all other languages, Esperanto must be learnt; and I have no mind to replace myself, in tottering age, under the linguistic discipline which oppressed my youth." In literary themes the author will meet with some occasional dissent on the reader's part, as of course he will expect to do. A paper devoted to Matthew Arnold makes this most Greek of English poets to be of the school and of the lineage of Wordsworth. Thus to couple the author of "Peter Bell" and the author of "Empedocles on Etna" as poets of the same school will seem to many as emphasizing too strongly the common element of nature-love in the two. In so varied and comprehensive a volume as Mr. Russell's he will be hard to please who cannot find something to suit his taste.

An English account of our Civil War.

That something original can still be done by one writing about the Civil War has been shown by Mr. John Formby, an English writer, whose two-volume work on "The American Civil War: A Concise History of its Causes, Progress, and Results" (Scribners) has just appeared. The arrangement of the work is unique. The author divides the field of operations into the following sections: East, Southeast, South, Southwest, and West. Each chapter relating to the war covers a half year, and at the end of the chapter is placed a chronological table to show the progress of events in each section. The aim is so to arrange the account that the reader can keep in mind the entire field of operations, consequently each chapter takes up in turn the military operations of each section, with footnotes and cross-references on each page to show what is taking place elsewhere — the blockade, the war at sea, affairs in Mexico, etc. Each chapter closes with estimates of the leaders on both sides, of the gains and losses of each combatant, and a short summary. In order to avoid confusion, Confederate names and titles are printed in italics. The maps, sixty-five in number and very good ones, are printed in a separate volume, and are standardized as to scale — the first time that this has been done. Throughout the volume of narrative frequent references are made to the maps. The unusual arrangement of the text destroys its unity, though it undoubtedly adds to the value of the work for one making a close study of the campaigns. The style is at times involved. The views of the author are always interesting and sometimes original. His tracing of the causes which led to the war is not of much value, and the same may be said of the brief sketch of Reconstruction. On the other hand the importance of the French intrigues in Mexico is properly shown, and the Mexican affairs are well woven into the account of the general situation. Some of Mr. Formby's conclusions and opinions are interesting. For example, he asserts that the contest was decided in the really vital part of the country between the Mississippi River and the Appalachians, and that the great campaigns of the East were due mainly to political and sentimental considerations. The Confederacy, he says, had three chances of success: the first, to win by force of arms, was lost at Murfreesboro in December, 1862; the second, to win through recognition by foreign states, was lost at Gettysburg in 1863; and the third, to win by tiring out the North, was lost when Johnston was replaced by Hood in 1864. If the Confederacy

could have built an efficient marine engine the author believes that its chances for success would have been greatly increased. As it was, the strong Confederate ironclads could not be maneuvered. The Confederate military organization was, however, superior to the Federal, for in it each officer exercised command appropriate to his rank, and quarrels over seniority were therefore infrequent. Some of the judgments expressed about the military leaders are of interest: Pope was "a most able officer," in spite of his erratic speech; Rosecrans was "the best minor strategist the war produced"; Buell and McDowell were fine generals who were not allowed proper opportunities; Sidney Johnston is not highly regarded; Sheridan and Hardee "never found their limit"; Early was an "extraordinary" general; McClernand was one of the ablest of generals but "the worst of politicals"; Semmes was unequalled for the making and carrying out of large designs; Halleck was jealous, vindictive, obstinate, and untrustworthy; Joe Johnston and other engineer generals were prone to the defensive; Sherman "was the cleverest intellect brought to bear on the war"; Lee was prejudiced in favor of Virginia generals.

Pen portraits of rustic oddities.

"Mad Shepherds, and Other Human Studies" (Holt), by Mr. L. P. Jacks, editor of "The Hibbert Journal," belongs to that class of quietly realistic, semi-humorous, and semi-pathetic delineation of humble humanity that can almost be said to have come into being within the last decade, and to which Mr. John Galsworthy (in his sketches entitled collectively "A Motley") and Mr. Edward Thomas (in his "Rest and Unrest") have very recently made noteworthy contributions. The plot and the continuity of the formal novel are lacking to these delicate little fabrications; but the artistic touch, the insight, the creative imagination, and the tender sentiment of the romancer are present. How true to their originals such characters as the Mad Shepherds may be, or how far idealized and beautified, one cannot say; but at any rate they convey the impression of reality viewed with the eyes of loving tenderness and large charity, and presented with artistic detachment and literary skill. What reader of books and student of human nature could fail to find rich entertainment in Mr. Jack's atheist shoemaker of whom we are told that "the boots of labourers out of work and of other unfortunates he mended free of cost, regularly devoting to this purpose that part of the Sabbath which was not occupied in proving the non-existence of God," and who, as one of his cronies said of him, "spent his breath in proving that God doesn't exist, and his life in proving that He does"? A baker's dozen of these captivating little character-studies, all breathing a sense of the mysteries and the sublimities of our common lot, are embraced in the little volume, which is provided with a frontispiece portrait of "Snarley Bob," mad shepherd, or inspired shepherd, as the reader may choose to regard him.

Seven studies in statesmanship.

In order to "acquaint men who are interested in the bearings of modern history on public life with sundry statesmen whose time was devoted not to seeking office or to winning a brief popular fame by chicanery or pettifoggery, but to serving the great interests of modern states and, indeed, of universal humanity," Dr. Andrew D. White has made a careful study of "Seven Great Statesmen in the Warfare of Humanity with Unreason" (Century Co.), which he appropriately dedicates to the memory of another champion of humanity, the late Goldwin Smith. Statesmen of the European continent rather than of England or America have been chosen because, as the author says, "the great leaders of our own country and of Great Britain have already been fully and admirably portrayed for the American student of history," and also because, he continues, "my early years abroad were spent mainly upon the European continent, and public duties since have led me to make prolonged stays in various Continental states — France, Germany, the Netherlands, Italy, Russia — where the study of Continental statesmen has been almost forced upon me." Of the seven statesmen selected for portraiture, — Sarpi, Grotius, Thomasius, Turgot, Stein, Cavour, Bismarck, — the author could, of course, claim anything like first-hand knowledge of only the last two; and even in Cavour's case he had no personal impressions to draw on, but only conversations with friends and political associates of the great man. Bismarck, however, it was Dr. White's fortune to know long and with some intimacy; consequently he is presented with greater fulness and vividness than any of the other characters. To the author of "The Warfare of Science with Religion" this kindred antagonism between unreason and sweet reasonableness forms a congenial subject for careful study and illuminating discussion; and the work is undertaken and executed with a scholarly thoroughness and a contagious enthusiasm that give the book both weight and vitality.

Mirthful essays for idle hours.

When Mr. Harry Graham christened his volume of humorous essays and sketches "The Bolster Book" (Duffield), he was humorously apologizing for the absence of a quality which in fact particularly distinguishes his work. Mr. Graham's worst enemy could not accuse him of soporific dullness. He is as lively as a cricket, and as irresponsibly, unreasonably cheerful. His wit is not of a very high order; it consists chiefly in outrageous puns, delightful misquotations, daring personalities, and cutting home truths indistinguishably mixed with wild exaggeration and utter nonsense. It plays, apparently with perfect ease, upon any subject, from keeping a dog, breakfasting in bed, or the dangerous trade of cheese-punching, to the personality of Andrew Carnegie, the manners of the idle rich, and the merits of Brighton as a holiday resort. Nothing notable is said upon any of these subjects, but plenty of good laughs are

evoked from them all,—provided only that the reader is in a mellow mood, content to be merely amused by this stream of desultory banter. The tale of Mr. Graham's expensive efforts to "live up" to the sumptuous appearance of a magnificent fur coat will evoke a responsive thrill in the hearts of many readers. The incisive analysis of the motives and methods of holiday-makers will please others. Some of the topics are hackneyed and some of the jokes slender, but we doubt if anybody will fall asleep over "The Bolster Book."

The permanent pleasures of existence.

In the mellow maturity of his eighth decade, the President Emeritus of Harvard has favored us with a volume of five essays which readily group themselves under the general title, "The Durable Satisfactions of Life" (Crowell). This is also the heading of the first chapter, a brief address given to the new students at Harvard, October 3, 1905, on what makes for an honorable and useful life. More elaborated, and fitted to the needs of somewhat younger hearers, is the next-following lecture on "The Happy Life: The Moral Purpose of the Universe," which was first read before the students of Phillips Academy, Exeter, N. H., and afterward rewritten. Then comes the sketch of "John Gilley, Maine Farmer and Fisherman," which has already appeared in print. As a lifelike and thoroughly interesting account of a plain man of the people, who was a hero in his humble way, the sketch is admirable, and it exhibits the writer's powers in a field not habitually occupied by him. Some reflections on "Great Riches" come next, and the now rather famous lecture on "The Religion of the Future" closes the volume. Dr. Eliot counts health "the chief blessing of life after the domestic affections," and in his opening page he says: "So far as I have seen, there is one indispensable foundation for the satisfactions of life—health." Yet there have been chronic invalids who have conquered for themselves some few durable satisfactions of life, perhaps even some satisfactions denied to the robust. Encouraging is the author's conviction that "it is quite unnecessary in this country to feel alarm about the rise of a permanent class of very rich people. To transmit great estates is hard. They get divided or dispersed." In this, as in his other views, Dr. Eliot shows himself a confirmed optimist, always taking a wide and hopeful outlook, and seeing life in its wholeness.

Memoirs of an American-born French princess.

Of unusual interest to American readers of autobiographical reminiscences will be the volume entitled "My Memoirs" (Putnam) which the Princess Caroline Murat, granddaughter of the great Murat, King of Naples, left unfinished at her death in the summer of 1902. She was born in exile, at Bordentown, New Jersey, Dec. 31, 1833, her father being Prince Napoleon Lucien Charles Murat, and her own name Caroline pointing back to her grandmother, Caroline Bonaparte, youngest sister of the first Napoleon and consort of the King of Naples. A view of the Murat house at Bordentown, from a painting by the writer of the Memoirs, forms one of the many interesting illustrations in the book. Restored to the land of her ancestors in 1848, the Princess again became a wanderer with the downfall of Napoleon the Third, this time choosing England for her place of exile. That she should have cherished for the English no fond affection is not surprising, and to this frank dislike of that country and all persons and things belonging thereto the reader is indebted for some of the spice and snap of her outspoken style. She seems to have written, however, in the language of that hated land, and at the instance of one of its citizens, Mr. Robert Leighton, who contributes an introduction to the volume. Many famous persons appear in her pages, notably the Empress Eugénie, whom she seems to have cordially hated, and the Emperor himself, whom the kindred blood in her veins made her judge more kindly. The fact that the Memoirs were left unrevised probably makes them all the better reading, as far as human quality is concerned.

BRIEFER MENTION.

The late Alexander Johnston's "History of American Politics" (Holt) is a book which it would be difficult to improve, but the lapse of time since the last edition has made additions necessary, and these have been supplied by Professors W. M. Sloane and Winthrop More Daniels, bringing the work strictly up to date.

"A Bibliography of History for Schools and Libraries," by Dr. Charles M. Andrews (with two collaborators), is published by Messrs. Longmans, Green, & Co. The titles are usefully and intelligently annotated, and the book is just what is needed by a teacher of history in doubt as to the best books to purchase for the school library or for private reading.

The vexed question of the authorship of "Timon of Athens" is discussed by Dr. Ernest Hunter Wright in a monograph recently issued from the Columbia University Press. The writer makes a strong, and perhaps a convincing argument for Shakespeare's priority—that is, for the view that an unknown author spoiled a play largely written by Shakespeare, rather than the view that Shakespeare built upon the basis of an earlier work. Dr. Wright marshals his evidence in a systematic and logical fashion, and his style is noticeably better than is customary in studies of this description.

Some there are, perhaps many, who can recall the presence among us of the Swami Vivekananda, who was an impressive figure at the Parliament of Religions in Chicago, in 1893, and who remained in this country, lecturing in various cities, until 1895, when he proceeded to England in further pursuance of his mission, returning again to America a little later on his way to his own country. "The Master as I Saw Him, being Pages from the Life of the Swami Vivekananda" (Longmans) contains characteristic passages from the Swami's teachings, as noted by a devout hearer and subsequent follower, the Sister Nivedita (Margaret Noble). The volume contains much that belongs to all true religion, of whatever clime or century.

NOTES.

Two posthumous volumes of essays by the late Henry D. Lloyd are announced by Messrs. Putnam. "Mazzini and Other Essays" and "Lords of Industry" are their titles.

"The Elm-Tree on the Mall," in a translation made by Mr. M. P. Willcocks, is a new volume in the John Lane Co.'s timely and attractive edition of Anatole France.

A "History of the French Academy," by Mr. D. Maclaren Robertson, is announced by the G. W. Dillingham Co. The plan of the work will be biographical rather than critical.

Mr. Arnold Bennett's novel, "Clayhanger," being the first volume of a new trilogy with the familiar "Five Towns" for a background, will be published Oct. 1 by Messrs. E. P. Dutton & Co.

A biographical sketch of the late Frederick William Maitland has been prepared by Mr. H. A. L. Fisher, and will be published by the Messrs. Putnam in conjunction with the Cambridge University Press.

A new edition, revised for the coming year, of Messrs. Laird & Lee's well-known "Vest-Pocket Diary and Time-Saver" has just made its appearance. A more useful book, in proportion to its size, would be difficult to find.

"The Function of the Church in Modern Society" is to be the title of a new book by Dr. William Jewett Tucker, former president of Dartmouth College, which is announced by Houghton Mifflin Co., for publication this Fall.

"The Time of the Singing of Birds" is the title of an altogether pleasing little anthology of poems about birds, published by Mr. Henry Frowde. It is evidently the joint work of three compilers, their initials only being given.

"The Forum" will hereafter be published by Mr. Mitchell Kennerley. A new and attractive cover appears on the September issue, and the contents include contributions by M. Maeterlinck, Mr. Maurice Hewlett, and Count Tolstoy.

"The Egoist" and "Beauchamp's Career," each in two volumes, bring the new "Memorial Edition" (Scribner) of George Meredith's writings half-way to completion. The illustrations continue to form a feature of much interest.

Messrs. Crowell's excellent series of "Handy Volume Classics" has been lately extended by two new volumes, — "Best American Essays" and "Best American Orations." Both compilations are the work of Mr. John R. Howard.

"The Merry Wives of Windsor," edited from the quarto of 1602 by Dr. W. W. Greg, is a publication of Mr. Henry Frowde in his "Tudor and Stuart Library." The text is a facsimile reprint, and the introduction and notes are elaborate.

Miss Nanette B. Paul is the author of a manual of "Parliamentary Law" published by The Century Co. An appendix of review questions will serve to test the thoroughness with which the reader has mastered the contents of the book.

A new English periodical, "The Librarian," is announced, which is to "mirror the state of the library profession in this country, and to appeal to the public libraries, the great private university and collegiate libraries of the United Kingdom.' The advisory editor is Mr. Alexander J. Philip of the Gravesend Public Library. The editorial announcement lays stress on the fact that the venture is an independent journal, whose only purpose is to minister to the tastes of its readers and the highest interests of the profession.

Coleridge's "Poems of Nature and Romance, 1794—1807," edited by Miss Margaret A. Keeling, is published by Mr. Henry Frowde. The edition of 1829 is the basis of the present text, although other sources are drawn upon to a slight extent.

The remarkable success of "The New Word" by Mr. Allen Upward, lends special interest to the announcement by Mr. Mitchell Kennerley that he will publish immediately a novel by this writer, to be entitled "Lord Alistair's Rebellion."

Two new biographies of Goldsmith are under way in England. One of these will be the work of Mr. F. Frankfort Moore; the other, dealing with "Goldsmith and his Friends," is by Mr. Richard Ashe King, author of a former volume on the same subject.

"Bernard Shaw as Artist-Philosopher," a brief account of the Shavian philosophy prepared by Mr. Renée M. Deacon, is announced by the John Lane Co. This house will also publish a little volume by the artist-philosopher himself, to be entitled "Socialism and Superior Brains."

Maxim Gorky has just finished two new plays, and arrangements have been made for their production on the German stage. The first, which is called "Peculiar People," is said to be a bitter satire on Russian society in the days following the Revolution. The other is a comedy entitled "Children."

Seven English mystical treatises of the fourteenth century, as first collected and printed by Henry Pepwell in 1521, are presented in a new volume of the "Mediæval Library" (Duffield), under the title, "The Cell of Self-Knowledge." An introduction and notes are supplied by Dr. Edmund G. Gardner.

Messrs. Thomas Y. Crowell & Co. publish a "Luxembourg" edition of Kingsley's "Hereward the Wake," that sterling work of historical romance which, we trust, has not yet lost its hold upon young readers. There are a dozen or more of rather striking illustrations by Miss Gertrude Hammond.

Sir Martin Conway's well-known book on the Alps is now issued by the Macmillan Co. in a new edition costing but one-fourth the price of the original large octavo edition illustrated in color by Mr. A. D. McCormick. A number of excellent reproductions from photographs illustrate the present issue.

A "Pocket Reference Library," comprising a number of compact pocket-size dictionaries and encyclopædias, printed on India paper, is announced by Messrs. Cassell & Co. The first five volumes will be: The Pocket Doctor, English Dictionary, Proverbs and Maxims, A Dictionary of Mythology, Poetical Quotations.

Profe sor Lewis A. Rhoades of Ohio State University, for many years past a valued contributor to THE DIAL, died in Columbus on August 30. He had held the chair of Germanic languages and literature at Columbus since 1903, previous to which time he had been connected with the faculties of Michigan, Cornell, and Illinois.

The discovery among Lafcadio Hearn's papers of a translation of Flaubert's "The Temptation of St. Anthony" has been recently reported. The book is said to have engaged Hearn's attention for several years. It will be published before long, with an introduction by Miss Elizabeth Bisland, Hearn's biographer.

Miss Bisland has also edited a further collection of Hearn's Japanese letters, which will be published this Fall by Messrs. Houghton Mifflin Co. These new letters contain Hearn's final and frankest expression of views in regard to Japan, and are said to be marked by a note of disillusion which contrasts sharply with his former admiration.

Three new volumes in the series of "Riverside Educational Monographs," published by the Houghton Mifflin Co., are the following: "The Ideal Teacher," by Professor George Herbert Palmer; "The Problem of Vocational Education," by Dr. David Snedden; and "The Teacher's Philosophy in and out of School," by President William DeWitt Hyde.

Miss Ida M. Tarbell is now preparing a volume of "Selections from Lincoln," which will include the two Inaugurals, the speeches in Independence Hall and at Gettysburg, the last public address, and the letter to Horace Greeley. A brief memoir of Lincoln from the pen of Miss Tarbell will add interest to this book, which is to be published by Messrs. Ginn & Company.

Two interesting new volumes in "The Guide Series" of books, published by the Baker & Taylor Co., are "A Guide to Biography" (American Men of Mind), by Mr. Burton E. Stevenson; and "A Guide to Great Cities" (Northwestern Europe), by Miss Esther Singleton. Both volumes are illustrated, the one with portraits, the other with photographs of buildings and street scenes.

The seventh series of "Shelburne Essays," by Mr. Paul Elmer More, which the Messrs. Putnam will publish this Fall, contains papers on the following subjects: Shelley, Wordsworth, Hood, Tennyson, William Morris, Louisa Shore, Thomas Bailey Aldrich, Francis Thompson, the Socialism of G. Lowes Dickinson, the Pragmatism of William James, Criticism, and Victorian Literature.

An interesting "human document" is promised in the "Life of the late Empress Dowager of China," which the Lippincotts will publish shortly. This volume was compiled from state papers and the private diary of the Comptroller of the Empress's household, and also incorporates the diary of His Excellency Ching Shan. The author, Mr. J. O. P. Bland, was for several years in the Chinese government service under Sir Robert Hart.

A new volume of eighteenth century studies from Mr. Austin Dobson's graceful but frugal pen will be to many one of the most interesting announcements of the Fall season. The title is "Old Kensington Palace and Other Papers," and the contents are described as short studies, rather than vignettes, with a larger admixture of literary criticism. Though he deals mainly with English scenes and personages, Mr. Dobson makes some excursions into France.

The reproduction of the Cædmon MS. in the Bodleian is to be undertaken as soon as a sufficient number of subscribers have been secured. This MS. of the late tenth and early eleventh century is of exceptional interest, both linguistically and artistically — the text is illustrated with drawings affording a curious and instructive display of the national art and customs of the period. The Modern Language Association has already secured a number of subscribers in this country.

New light on the ever-fascinating master of Abbotsford is promised in "Sir Walter Scott's Friends," by Miss Florence Mac Cunn, to be published soon by the John Lane Company. Alison Rutherford (Mrs. Cockburn), Mrs. Anne Murray Keith, George Cranstoun (Lord Corehouse), William Erskine (Lord Kinneder), Anna Seward, and Joanna Baillie, are among the friends described in this volume. An account will be given of Scott's relations with other poets, among them Campbell, Crabbe, Moore, Byron, and Wordsworth.

An exceptionally welcome addition to the "Riverside Literature Series" (Houghton) is the volume in which Professor Clarence Griffin Child has edited for school use a group of early English plays, including "Everyman," the Towneley "Second Shepherds' Play," the Brome "Abraham and Isaac," and several others The text is modernized, a change which could hardly have been helped in a book designed for students of the lower schools.

"The Edinburgh Book of Scottish Poetry" is an anthology, on a plan similar to the "Oxford Book of English Verse" and the "Dublin Book of Irish Verse," which is announced for publication in the early autumn by Mr. Fisher Unwin of London. The editor, Sir George Douglas, has aimed at presenting the best and most characteristic work of the Scottish poets, accompanied by notes at the foot of each page, so that the reader will not be troubled by linguistic difficulties.

A number of unpublished letters, written by Carlyle and Mrs. Carlyle, have recently been discovered in New Zealand, and are now on sale in New York, so that there is every likelihood of a further addition to the already imposing array of volumes that contain the published correspondence of the Carlyles. Mr. Henry Larkin, who acted for a time as Carlyle's literary assistant, emigrated to New Zealand, taking with him the letters he had received from the Carlyles while in England, and it is this collection that has now come upon the market. It comprises sixty-eight letters written by Thomas Carlyle, thirteen by Jane Welsh Carlyle, and fourteen by Ruskin.

An historical work of considerable importance is announced by the Yale University Press in Dr. Max Farrand's "Records of the Federal Convention of 1787." The proceedings of the convention were held under the strictest confidence, and for a period of thirty years no word of what took place there was made public by the delegates. The variety of versions thereafter published shows the need for the present exhaustive work, which constitutes the result of years of study on the part of the editor, and comprehensively embraces all that has been written or published by the various participants in the deliberations of the Convention. The work will be issued in three royal octavo volumes. There is also to be a large-paper Subscribers' Edition, numbered, and strictly limited to 250 copies.

It has been decided to issue two supplementary volumes to the "Cambridge History of English Literature," containing illustrative passages in prose and verse from the great English writers, together with many reproductions of title-pages, portraits, and facsimiles. The fifth and sixth volumes of the History, which treat of the drama down to the closing of the theatres under the Puritan rule, will be published this month. Among the contents are chapters by Professor Saintsbury on Shakespeare, Professor Gregory Smith on Marlowe, Mr. F. S. Boas on early English comedy, Professor Thorndike of Columbia on Ben Jonson, Mr Arthur Symons on Middleton and Rowley, Mr. Harold Child on the Elizabethan theatre, and Dr. A. W. Ward on Thomas Heywood, and on some political and social aspects of the Elizabethan age. Messrs. Putnam publish the work in this country.

Announcement List of Fall Books.

In accordance with an annual custom of many years' standing, we present to our readers herewith a complete and classified summary of the books planned for publication during the Fall and Winter season by the leading publishing houses of America,—an even fifty in number. This list has as usual been prepared especially for our pages, from the earliest and most authentic information to be obtained. As affording a trustworthy bird's-eye view, as it were, of the publishing season of 1910–11, its interest and value to every bookbuyer — whether librarian, bookseller, or private purchaser — will be at once apparent. About 1650 titles are included in the present list,—a substantial increase over last year's total. All the books entered are *new* books — new editions not being included unless having new form or matter. Some of the more interesting features among these announcements are commented upon in the leading editorial in this number of The Dial. Considerations of space make it necessary to carry over to our next issue the categories of "School and College Text-Books" and "Books for the Young."

BIOGRAPHY AND REMINISCENCES.

The Autobiography of Goldwin Smith, edited by Arnold Haultain, illus.—Memories and Impressions of Helena Modjeska, illus. from photographs, etc., $4. net.—Twenty Years at Hull House, by Jane Addams, illus.—Princess Helene Von Racowitza, an autobiography, authorized translation from the German by Cecil Mar, illus., $3. net.—The Life of Benjamin Disraeli, prepared from official sources.—Douglas Jerrold and Punch, by Walter Jerrold, with photogravure portraits.—Life and Letters of Alexander Macmillan, by Charles L. Graves, with portraits. (Macmillan Co.)

Life and Letters of Edmund Clarence Stedman, by his granddaughter, Laura Stedman, 2 vols., illus., $7.50 net. (Moffat, Yard & Co.)

The Digressions of V, by Elihu Vedder, illus. by the author, $6. net.—John Brown, a biography, fifty years after, by Oswald Garrison Villard, illus., $5. net.—Richard H. Dana, Jr., speeches in stirring times and letters to a son, edited, with introductory sketch and notes, by Richard H. Dana, with portraits, $3. net.—The Corsican, a diary of Napoleon's life in his own words, compiled and translated by Prof. R. M. Johnston, $1.50 net.—An American Citizen, the life of William H. Baldwin, Jr., by John Graham Brooks, with portraits, $1.50 net. (Houghton Mifflin Co.)

Grover Cleveland, a record of friendship, by Richard Watson Gilder, illus., $1.80 net.—Seven Great Statesmen, by Hon. Andrew D. White, $2.50 net.—Napoleon Bonaparte, a history, by William Milligan Sloane, new library edition from new plates, illus., $10. net. (Century Co.)

The Life and Letters of William Beckford, edited by Lewis Melville, illus. in photogravure, etc., $3.50 net.—The Life and Letters of William Sharp, edited by Mrs. William Sharp, 2 vols., with portraits, $3. net. (Duffield & Co.)

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A PEOPLE'S PERSONALITY.

We all know what personality means when we are speaking of the individual; it is what makes a man or woman interesting, although not necessarily admirable. "Höchstes Glück der Erdenkinder," Goethe called it, and proclaimed its cultivation to be the paramount duty of every one of us. In our own time, Ibsen has insisted with perhaps excessive vehemence upon its importance, and has assured us that it is better to have a bad character, well-rounded and sharply defined, than no distinctive character at all. This is also the underlying idea of the individualist philosophy of such men as Mill and Spencer and Lord Morley, who hold that every attempt to force individuals into a common mould is a step away from progress and in the direction of spiritual stagnation. We believe this doctrine to be essentially sound, and that the largest measure of personal liberty not absolutely antagonistic to the stability of the social order should be insisted upon, and jealously defended, by the well-wishers of humanity everywhere. Repression and coercion should be applied only when the necessity for them is established beyond question; in all cases not perfectly clear, the individual should be given the benefit of the doubt. This position is getting more and more difficult of practical maintenance in these days of excessive regimentation and insidious socialistic theorizing, and it takes a good deal of vigilance to hold properly in check the rapidly multiplying assaults upon the citadel of individualism.

The preservation, and even the accentuation, of the personality of a whole people is probably no less important than the similar endeavor in the case of the individual, but the problem of what constitutes personality in the case of the aggregation has many perplexities. It used to be thought that the statistical method was adequate to deal with this problem. Only collect enough statistics of all kinds and tabulate them, and the character of a people was set down in black and white. This is still largely the method of the "sociology" which is struggling so hard to secure recognition among the sciences, and up to a certain point it yields useful results. But certain students have recently been at work upon what they call "the psychology of the crowd,"

and their investigations seem to show that the character of a large group of people is not quite the same thing as the sum total of the characters of its separate units. There is perhaps no new element, but there is such a suppression here and such an emphasis there that the qualities which emerge do so with an energy that seems disproportionate to the importance of their constituent items. We get a suggestion as of the driving force of a turbine, and a sense of wonder that so tremendous a resultant should proceed from the pressure of the steam upon such tiny blades. It is evident that when the psychology of a people is in action — as in some social or political upheaval — we need more than arithmetic to account for it, that a more subtle calculus than the statistician employs is requisite for a complete analysis. We have got far beyond Buckle in our way of envisaging the problems of organized society, and the old cocksureness has given way to a great deal of philosophic doubt.

That there is such a thing as national character, that it is possible to make definite propositions concerning the personality of a whole people, are general opinions to which most of us will give some sort of assent, however much we may afterwards disagree when it comes to actual characterization in a particular instance. It is like the problem of Shakespeare as raised by certain modern commentators — the man *must* have revealed himself in his works, but whose vision is clear enough to read the revelation with certainty? Hit or-miss characterizations of nations are offered us a-plenty, both by tourists and arm-chair philosophers. Then there are great numbers of conventional judgments, crystallized into telling descriptive phrases, passed on from generation to generation, and accepted without close critical inspection. The French frivolity, the English arrogance, the German stolidity, and the Russian melancholy, are ascriptions that have just enough of truth to pass muster with the superficially-minded, but they are subject to so many qualifications that little is left of them after a really searching analysis. Now and then we find a student of national character who really thinks, and who has the insight to discern what is essential and enduring in the people under observation. Taine had this faculty in a marked degree, and his examination of the English temper as expressed in English literature has lasting value. Other examples of a truly philosophical appraisal may be found in such books as M. de Vogüé's Russian studies, Mr. Havelock Ellis's "The Soul of Spain," Mr. W. C. Brownell's "French Traits," and Professor Münsterberg's "The Americans." Such books are genuinely enlightening, and will repay careful reading. But the majority of judgments glibly expressed by our would-be national physiognomists are the veriest snap-shots, inductions from observations that are neither comprehensive nor penetrating.

The character of the American people has tempted a great many foreigners to display their acumen, with results for the most part pitifully prejudiced or inaccurate. Nor have our own self-appointed critics done much better, for they have rarely had an intimate acquaintance with more than a narrow section of this great commonwealth. One may have a fair knowledge of the spirit of puritan New England, or of the South, old or new, or of the Mississippi Valley, or of the Pacific Coast, and be amazingly ignorant of American life as a whole. Possibly there is no such thing as American life as a whole, or will be until the ingredients of the melting-pot shall have entered into a fusion of which there are few signs at present. It is true that American society has developed upon the basis of a few simple ideas of political and social relationships, but abstract ideas may be potent in shaping the external life of a nation without entering into its temper. Perhaps nothing is more noteworthy about our life than the lip-service that it pays to the ideals of the founders of the nation, and the unconcerned way in which it flouts those ideals when they are found to run counter to the primal instincts of greed and self-sufficiency. We are in theory a people devoted to the rights of man and opposed to all forms of special privilege; we are in fact a people willing to ride rough-shod over the rights of man and to foster privilege by the enactment of iniquitous laws. Still worse, we are a people bound by all our inherited traditions and instincts to insist upon the largest measure of individual liberty, and yet we bow to the fetich of majority rule even when that rule would impair the right of contract and go so far as to regulate our personal habits.

These remarks about national character have been suggested to us by an article in "The Fortnightly Review" which seeks to define "The Personality of America." The article is absolutely insignificant, but is typical of its kind. An Englishman comes to this country, spends a few weeks in the four leading cities of the Atlantic seaboard, and thinks that he has been able "to decipher some real human pages"

of our national life. He discovers that we are good-natured and hospitable, that our boots and trousers are admirable, that we are clean-shaven and boisterously patriotic, and that our girls have a good time. By way of criticism, he thinks that we work too hard and neglect our wives. He learns that Mr. Roosevelt is our national hero, and thinks we have done well in choosing him for that part. This is a summary of the dozen pages of chatter which have been dignified with the title quoted above. Breaking butterflies is not a task to our mind, and it would be ink wasted to enlarge upon the superficiality and emptiness of this latest contribution to comparative sociology. Such articles may be useful in helping to keep up the *entente cordiale*, but they have nothing but their good nature to recommend them. It is, however, a little saddening to think how much of this sort of writing we get, and how little of the kind that bears with it any real message for instruction or chastening reproof. And we need both of these things if we are ever truly to know ourselves and resolutely to set about mending our ways.

THE TRADITIONS AND THE NEW AGE.

The New Age is always here. It is always impatient of its predecessors, confident that it is the champion of humanity and the culminating epoch of the world. It always tries to break with the Past. As if it could! As if the filaments that run through it had not their root in the Past, — as if its flesh were not made and moulded of things gone! The very *Doppelganger* of the Past, it turns and draws its sword upon its own image, threatens it with its own force, challenges it in the tones of tradition.

Are the arts progressive? Science doubtless is, though we are much in the dark as to the knowledge of the ancients. In mechanics, at least, they could do things we cannot approach. But the extension of scientific knowledge seems unquestionable, though even yet we are Newton's children, picking up pebbles on the sea-shore.

Art, however, is the revelation of the human spirit, and as far back as we can trace it has revealed pretty much the same thing. There are no such steps rising one above the other, no such culminating growth, in art as in science. Doubtless humanity has never possessed all its faculties complete at one time. Doubtless one age has been stronger in one form of art-expression than another. There have been strange lapses of forgetfulness and sudden revivals; but on the whole there has been maintained a pretty even level.

The work of antiquity in two of the arts, music and painting, has perished. Its music has been doubted, but the literatures of both the Aryan and Semitic races are saturated with references to music — bear witness to their intense delight and preoccupation with it. It is hardly conceivable that races so intelligent should have been continually talking of an art that did not exist. Painting of course they had. Some of their wonderful vase painting remains, and from the excellence of this almost mechanical work we may argue the greatness of the real artists. Homer must have seen some marvellous work in relief or mosaic before he wrote the description of Achilles' shield. In the Hindoo poet Bhavabhûti's drama, "The Latter Acts of Rama," the whole of a long act is given up to the description of a set of wall paintings, which, if they were ever realized, must have rivalled anything in modern art.

But as so little of this past work exists, we are driven in these two arts to near comparisons to see if the New Age has won out and driven tradition from its stronghold. The New Age in painting claims landscape for its own. Take, it says, to the Past, your figure compositions, your dramas of the doings of men and gods; take your portraits, your realizations of the soul of man; — I admit that I do not equal you here, but resign the outer world to me. Now upon some minds Ruysdael and Hobbema and Claude Lorraine, and even Salvator Rosa or Richard Wilson, make as strong impressions as the modern masters. Their truths are not quite the recent truths, but they are true enough for illusion, and their pictures bear the stamp of superior minds. And the landscape backgrounds of Titian, Rubens, Rembrandt, and Velasquez are as magnificent as anything in modern art, which indeed they anticipate in a remarkable degree. Constable, too, is not quite a modern, though he is the father of modern landscape.

But the last great French School claims that it has brought the sun upon the stage, that it has painted light. It has theorized, has brought the science of chromatics to its aid, and in practice has actually realized the vibration of light. There are pictures of Degas and Monet that are absolute incarnations of shimmering, pulsating light. It is not to disparage the often splendid work of this school, or the pioneer courage which its members displayed, if one suggests that much which they have done has been anticipated. In Turner's skies we get much the same broken vibratory light as in Manet or Monet. And that white sky-mud which FitzGerald said that Constable's sun threw up on its revolutions produces a like effect. There are sketches of Constable which might be signed by Monet or Seurat. Even the "*pointillisme*" of the latter harks back to Canaletto. For ages there have been schools both of drawing and engraving based on the use of the dot. Many of the Dutchmen, too, have painted artificial life as vividly and as truthfully as Degas. And there is a wonderful light which, whether truthful or not, has fascinated the world, in Leonardo's "Our Lady of the Rocks" and Rembrandt's "Night Watch." The fact is that as a rule we do not

want to paint light, — we want to paint solid bodies of different hues, densities, and distances, illumined with light. Against light-colored backgrounds, clouds, white walls or water, the vibrating light of the moderns is a success. Against dark backgrounds or scenes much involved in shadow, it is a failure. And shadow is the soul of painting, as it is of literature.

The use of flat painting is another sign of the moderns. But this is no new thing, and was in fact learned by them from Velasquez, who sometimes paints so thinly that the canvass shows through. Scorn of the Subject is another note of recent art. But it is pretty hard to escape from the Subject. The subject of Manet's *Déjeûner sur l'herbe* is what caused the scandal and the persecution of that great painter. Whistler laughed at the English artist's preoccupation with story, but his own "Lady with the Yellow Buskin" is a subject picture. In its fugitive motion it embodies the idea of woman flying and inviting pursuit. If Whistler had painted a nude nymph in just that attitude, given a suspicion of foliage to the background, and labelled it "Daphne flying from Apollo," he would have had a subject picture which everyone would have understood. As it is, the meaning is cryptically concealed by the modern dress. Gainsborough's "Morning Walk," though only two portraits, is a subject picture. And Constable's "Cornfield" might be labelled "Peace" or "Fecundity."

One would not wish to say a word against the great modern school of French artists, of whom Burne-Jones said that they were noble gentlemen working courageously for their ideals without regard for success or even for the necessities of life. But they are all fragmentary. The great painters of the past, — Titian, Rubens, Rembrandt, — are warriors completely equipped, armed *cap-à-pie*. Each of the moderns would seem to have seized a part of this equipment — a helmet, a breastplate, a lance, or a sword; and though each one may have burnished or sharpened up his piece of hardware beyond anything its original owner knew, yet it makes but a poor show against the full armament of the masters.

Music is a language that has only two words — joy and grief. Its lively tones excite and interpret the one, its slow and solemn motions the other. But just what joy or what grief are associated with the notes we must determine for ourselves. Anything can be read into their broad expressions. This indefiniteness, this resolution of all existence into the pulsations of the heart, its systole and diastole, is what gives music its universal appeal, and what keeps it from having an intellectual content.

Again, a musical phrase is like a syllogism, — it is a movement that has a beginning, a middle, and an end, and that satisfies us with its completeness. But to give us two terms of the syllogism and withhold the third, or to wrench them violently apart, is certainly to deny any such satisfaction. Discords are necessary for variety and the shock of surprise; making a composition of them can hardly be musical.

But the New Age decided that music must be dramatic, that it must express and give the exact equivalent for the sharply defined thoughts, feelings, and actions of humanity. Wagner is the great dividing name in music. He thought that pure music had reached its climax, and that nothing remained for him to do but to invent a new method of using tones as a mnemonic exercise. And his invention — the *leit-motif* — has great merit. Of course no succession of notes or chords has any resemblance to a helmet or a sword or the Niblung gold; but after certain musical phrases had been associated a number of times with these things in the action of the drama, the mind of the hearer began dimly to appreciate the repetition, and to realize the symmetry of the musical architecture. It was a little like the game of "hunt the slipper"; but once we were trained to the quest, we could understand in the Wagnerian work a sort of gigantic harmony, a titanic thorough bass. Of course, with every new work of this kind we have got to learn the harmony over again; and it is at least questionable if this repays us as do the legitimate forms of music.

There were six hundred thousand volumes in the Alexandrian library. At a mere guess it may be doubted if more than a thousandth part of these remain. What did the others contain? What song did the Sirens sing? No one may know; but we may be sure that, as Tom Moore said of the Irish epics, those books were not written by fools or for foolish purposes. From what remains we must judge that the literature of the ancients subtended as wide an arc of experience as our own. Realism and romanticism were there, and allegory, — the most daring flights of imagination, the most literal reproduction of fact. The New Comedy of Athens, if we had it, would probably be a fair offset for our whole mass of modern novels. And all the forms of literature were then invented, — drama, epic, novel, tale, lyric, idyll. Mr. Burbank may create a new flower or vegetable, or we may get a new animal by crossing breeds; but the modern writer may despair of making a new form or kind of literature. Whitman aspired to this sort of originality. He took the forms of literature, which are really its living body, to be cerements; and he essayed to burst these and soar, a new thing. But the Greeks had their irregular dithyrambic verse. It is a legitimate enough species; though such is the craving of the human mind for recognizable form in poetry, for repetition, recurrence, symmetry, that such shapeless verse has never made any wide appeal. Blake, who anticipated Whitman in the use of it, as he did to a great extent in thought, has never been much read. Nor has the irregular lyrical blank verse of Milton and Matthew Arnold. Probably the most popular thing Whitman ever wrote is the little lyric, "My Captain," which comes nearer than anything else of his to recognized models of metre and rhyme.

The genius of a language when in its formative period can and does create new forms. Modern accented verse differs from the quantitative poetry of the ancients, and each modern race has developed special and favorite variations of its own, — as the assonance of the Spanish, the alliteration of Scandinavian and Celtic poetry, the alexandrine in French, and the heroic line in English.

The real originality of every writer lies in the glow and movement and vibration of his spirit. If these are vivid and rapid they will certainly differentiate him from all others, though he make no effort for originality of thought or newness of form. The stronger they are, indeed, the more probability that he will accept the dower of the past, — will take what tradition gives him, in order to ease him in his work.

Let us deal kindly with tradition, and tradition will be good to us. Let us not try to push our grandsires from their thrones. Rather, if it is necessary to save them, let us bear them tenderly on, — as the pious Æneas carried old Anchises from the wreck of burning Troy.

CHARLES LEONARD MOORE.

CASUAL COMMENT.

A CHINESE STUDENT'S REASONABLE REQUEST that irritating and time-wasting formalities at the port of arrival should be waived in the case of those seekers for knowledge now coming in considerable numbers from China to the colleges and universities of our land, appears in a New York journal. The oriental courtesy and dignity and restraint that mark the style of the letter (and that incidentally remind one of the gentle phraseology of the author of "A Japanese Artist in London," elsewhere reviewed in this issue) are highly ingratiating. We quote a passage, which will point its own moral: "I am sorry to confess that my first impression as I reached America was unpleasant. In order that the students who enjoy the benefit of the kindness of the United States in returning the indemnity money may not at the moment of their arrival experience the same disagreeable sensation, in order that no germ of hatred may arise in the proud hearts of these young men coming here for training for important offices in the New China, I plead for more simplicity and less restraint in the forms through which they are required to go upon arrival. These forms detained me in San Francisco against my will for some thirty-six hours, and were it not for subsequent kindness shown me, I fear that I should have kept a while here, and later on carried back to China, hatred instead of friendship and good feeling toward America." Let us take a few lessons in manners from the East while we are trying to give lessons in some perhaps less important departments.

HOW TO MAKE THE BOOK-FUND GO THE FURTHEST, whether in buying for a public or for a private library, is often a question of great importance. As a help in answering it, Mr. Le Roy Jeffers's "List of Editions Selected for Economy in Book Buying," published by the American Library Association, may profitably be consulted. The compiler's experience as "Chief of Book Department" of the New York Public Library enables him to deal intelligently with the matter, and his nineteen double-column pages embrace a range of works in polite literature that would alone constitute a respectable library for a small town, and a more than respectable library for an individual. It is surprising how many good books, well printed and well bound, can be had at fifty cents each, with a liberal discount in the case of public libraries, while for sixty and seventy-five something approaching to luxury is at one's command. In some points of detail Mr. Jeffers's list is a little puzzling. Why, for instance, does he give only a very few of the excellent "Astor" editions of the standard poets? Matthew Arnold and George Eliot we find, but many others, far more likely to be in demand, as Milton, Byron, Scott, Shelley, and Keats, appear only in more expensive editions. Again, why enter George Eliot and George Sand under their pseudonyms, with cross-reference to their real names, but compel the reader to turn back from "Twain, Mark," to "Clemens, S. L."? However, the little pamphlet is of such worth, and, in its way, of such interest that one ought to enjoy turning its leaves — the oftener the better.

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THE IMMORAL NOTE IN FICTION cannot be described in definite terms and thereafter invariably recognized from the description. Nevertheless a sensible reply to the question, "What Makes a Novel Immoral?" has recently been written by Miss Corinne Bacon of the Newark (N. J.) Public Library; and her article, originally published in "New York Libraries," has been reprinted in the "Wisconsin Library Bulletin." Its breadth of view is worthy of all praise, as a few random citations will prove. "A novel may have nothing objectionable about it, so far as its love affairs go, and yet be a thoroughly immoral book. For morality includes the whole of life — not simply one relation." "The sinful woman in the *Scarlet Letter* is a healthier companion than the blameless Pamela." "The book which degrades our intellect, vulgarizes our emotions, kills our faith in our kind, is an immoral book: the book which stimulates thought, quickens our sense of humor, gives us a deeper insight into men and women and a finer sympathy with them, is a moral book, let its subject-matter have as wide a range as life itself." Is it not the two-edged quality of all criticism that makes the censorship of fiction so odious a task? "To the pure all things are pure," is the disconcerting rejoinder to the one who has carefully run a novel through his moral

strainer and caught a few real or fancied impurities. And, furthermore, here as elsewhere in literature, what is one man's meat is another man's poison — except that of course there are some books too indubitably bad to be other than poisonous to all readers.

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THE SENSUOUS BEAUTY IN WORDS might be discoursed on at great length. "The Westminster Gazette" has been conducting a sort of symposium on the subject of the most beautiful words in English and other languages, and of course examples of such mysteriously haunting vocables have been forthcoming in abundance. Who shall say what it is in sounds, sights, tastes, and smells, that conveys the impression of beauty or of ugliness, of sweetness or of sourness, of softness or of harshness, and why it does so? The quality of beauty is one, but its manifestations are countless. In the case of words, this appeal of the mere sound to the ear is too often drowned in the associations attached to the word. But in a comparatively unfamiliar tongue, as the American Indian dialects are to most of us, the unmodified effect of sounds on the ear and on the inner sense can be studied. Are there any more beautiful words than some of those selected by Longfellow for poetic uses in his "Song of Hiawatha"? What, for example, could be more liquidly musical than the word "Minnehaha"? Or what invitation could fall more gratefully on the city-dweller's ear, on a sultry summer day, than one bidding him step on the magic carpet of Prince Housain and be transported to the Falls of Minnehaha? Even though he never heard of the Falls of Minnehaha, what fragrantly moist and musical delights, what coolness and shady freshness, what babble of laughing waters, are immediately suggested!

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TWO INSTANCES OF INTELLECTUAL PRECOCITY that have attracted some attention of late raise again the old question whether such abnormal development of mental powers at a very early period furnishes promise of later remarkable achievement, or is rather an ominous symptom and one to be dreaded by parents. The children in question, who need not here be specified by name, are the boy wonder of Harvard, and the eight-year-old San Francisco prodigy who already speaks seven languages and has now begun on that simulacrum of a language, Esperanto. Dr. Andrew D. White in his latest book, "Seven Great Statesmen," has a disparaging word to say of those precociously learned young men who so commonly sink later, under the weight of their acquisitions, into everlasting obscurity. But his selected statesmen were rather noted for early display of unusual powers of intellectual acquisition. The difficulty in such an inquiry as this lies in the fact that, as a rule, only the infant prodigies who have "made good" are available for purposes of investigation, while the possible thousands who have failed to fulfill their early promise have left no record behind them. We shall watch with interest for any future achievements in the literary or learned world on the part of the two children whose present mental equipment is so far above the average.

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EYE-STRAIN AMONG LIBRARIANS ought next to be made the subject of special study, and of a special volume, by Dr. Gould of Philadelphia, who has so zealously pursued his quest for eye-strain and its attendant ills among various sorts of learned and literary workers. In a paper on the recreations of librarians prepared for the recent Mackinac meeting by Mr. Samuel H. Ranck, of the Grand Rapids Public Library, but crowded out of the programme, to the regret of many, he had this to say among other things: "I believe that the beginning of the disorganization of the nervous system among librarians is frequently due to eye-strain. I have seen many examples of this where nervous indigestion, leading up to nervous prostration, and all the ills that follow, began with eye-strain. Library work and library lighting can easily make all of us victims of eye-strain; and I may add that the lighting in many of our libraries is vicious." Significant, in this connection, is the large number of library workers wearing glasses whom one sees in our public libraries. Nowhere else, except perhaps in a German university lecture-room, will one find so many be-spectacled pairs of eyes.

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THE VOGUE OF OUR LAMENTED PRAGMATIST, the late William James, has never before been brought home to us as it has since his death. From all parts of Europe, as well as from every quarter of our own country, come evidences of the esteem in which he was held, the extent to which he was read, and the measure of his influence on the lives and the thinking of his readers. Noting the keen regret in London over his death, a correspondent ventures the assertion that no philosophical writer of the present generation has been so widely read. The far-reaching and beneficial influence of his doctrine of "what works" in breaking down senseless convention, in overthrowing dogmatism, and in undermining prejudice, is immeasurable. "Modernism" in religion, the reform of our penal system, and the radical tone of much recent legislation, must all owe something, however indirectly, to the growth and spread of the pragmatic habit of mind; and most who have caught the habit have done so from his books, magazine articles, and reported utterances. His was a message that seems likely to be delivering itself to future ages long after the name of William James himself shall have been forgotten.

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THE LIBRARIAN WHO WRITES is probably in more perilous case than the librarian who reads. "The librarian who reads is lost," runs the ancient adage; and any who desire an illustration of its truth should turn to "The Old Librarian's Almanack" and see there what befell the admirable Timothy Mason, a librarian whose love for the insides of his books exceeded his love for their out-

sides. Among the writing librarians must be included the late Leopold Delisle, whose custody of the literary treasures of the Bibliothèque Nationale ended a few weeks ago with his death at Chantilly. So prolific a writer was he that the number of his books and learned treatises, with the works edited and annotated by him, runs up to nearly two thousand—1889 more exactly. A complete bibliography of his literary labors is said to fill a volume of more than five hundred pages. But the librarian in him came so near to being lost in the author and scholar that his administration of the famous library under his care was adversely criticized by more than one student who had occasion to use it. In view of Delisle's long and ardent devotion to his literary and learned labors, it is not surprising that the French National Library should now be far less ably managed than the library of the British Museum, which in turn cannot compete with our great American libraries in practical efficiency as a public institution.

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The Lefferts collection of Pope's works which has recently been presented to the Harvard University Library, through the generosity of an unnamed benefactor (presumably Mr. J. Pierpont Morgan), contains more than five hundred volumes, none of later date than 1751, when Warburton's complete edition was published, and is the largest collection of first and other early editions of Pope in existence. It was brought together by Marshall C. Lefferts, the bibliophile, whose fond hope it was to acquire a copy of every early edition of every one of the poet's works. But forced in his old age to recognize the impossibility of accomplishing his object, he decided to sell the collection, and it was placed in the hands of Messrs. Dodd, Mead & Co., from whom it has now been bought and given to Harvard, which already had about one hundred and fifty Pope volumes in addition to the Lefferts lot, so that its present equipment in the editions of that poet's works is unequalled in this country and, one might confidently assert, in the world.

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An octogenarian college student who has already attracted our admiring attention, and who is undoubtedly the only undergraduate of eighty now climbing the hill of knowledge with the intention of completing the four years' course and of following it with post-graduate study, is Mrs. Amy D. Winship of Racine, Wisconsin, widow of the late E. B. Winship of the Winship Manufacturing Company. This eighty-years-young-collegian (she is now a sophomore, apparently) is enrolled at the Ohio State University, whence a press despatch announces her chosen studies for the coming winter to be philosophy, psychology, and literature, with Shakespeare for a specialty. Not content with the regular college year of work, she attends summer school in the long vacation. No wonder she is reputed one of the best-read women in Wisconsin, as well as one of the closest students.

The travelling libraries of Wisconsin now go to some nine hundred towns, or "stations," as they are called in a well-written and well illustrated pamphlet ("Traveling Libraries in Wisconsin, with Directory of Stations") compiled by Miss Lutie E. Stearns, chief of this department of educational activity in that energetic commonwealth. It appears that the state and the county systems together own nine hundred and forty-four of these peripatetic collections, with a total of nearly forty-five thousand volumes, and that only lack of funds prevents a still more extensive circulation of much-desired reading matter. Travelling study libraries, for study clubs, together with typewritten outlines for guidance, go also to the more serious-minded communities. A map that forms the frontispiece to the little pamphlet shows that nearly all the counties are well studded with "stations," no county being entirely neglected, and even the lonely lumber camp receiving an appreciated attention. As fore-runner to the permanent library, its itinerant substitute is doing a good work.

COMMUNICATIONS.

THE JOURNALIZED SHORT STORY.

(To the Editor of The Dial.)

In a recent number of "The Athenæum" a writer, who signs himself L. N., heartily complains of the abuse of the short story in England. Editors, so he asserts, have desired "force and body," both of a physical kind, writers have been weak enough to respond, and, as a result, that desirable kind of short story which does perfectly what in so brief a space can be perfectly done, has gone down before condensed novellettes crammed with stereotyped incident and machine-made characters. As a touchstone to test the inferiority of the contemporary product, he brings forward Scott's "Wandering Willie's Tale," and so concludes a criticism which deserves circulation on this side of the water.

It deserves circulation here, whatever its truth for England, because it describes admirably the vulgarizing of the short story by the new American magazine.

The new magazine we all know, and, within limits, admire. It is active, it is thoroughly contemporary; if one is looking for news it is interesting; it is read to an extent which is astonishing or appalling according to one's point of view. The pamphlets of the eighteenth century were not more effective politically. But it is not a magazine.

A magazine is specifically a storehouse of literature, or of writing which aspires to be literature. But the new so-called magazine is not so to be described. Excluding the poetry, which remains as a survival, and, in some measure, the short stories, it is sheer journalism, as a rule good journalism. Far from representing, as some pessimists think, the decline of the old magazine, it is actually a step forward in the perfection of the newspaper. Its leading articles make little attempt to refine upon life as literature must; on the contrary, their purpose is to emphasize, as journalism should, the "features" of the month's events. The new periodical accomplishes its end. It accomplishes it so well that it

has robbed the dailies of some of their popularity and much of their influence. Only the narrow-minded will criticise it because it is journalistic instead of literary, or will insist that it should become a true magazine.

But, unfortunately, these extra-illustrated newspapers insist upon feeding the hungry for news and the hungry for art out of one ladle. As the dress-coat has kept the sword button, so these periodicals have retained certain appurtenances of the literary magazine, — namely, poetry and the short story. The poetry was so ineffective that a great change in setting has only narrowed its already straitened province. But the short story has been the sweetening, the ballast, the most popular element of the new magazine, and, inevitably, it has been journalized.

The symptoms of the journalized short story are easily distinguished. Lack of style is the most evident, and this probably means a failure to mature the thought, to ripen the character-study, to drive observation beneath the drift of occasional happenings. It would be easy to name twenty short stories of the last decade in America that lack only style to be perilously near greatness. Sensationalism, which after all is only exaggeration and therefore bad art, is another symptom. The journalized short story roars its laughter, bellows its pathos, shouts its strenuosity. Or it is crudely realistic, smeared with local color, stuck over with a specialized slang or rare dialect, all in the attempt to make the thing "go" with hasty readers, to give it a "challenge," as the magazine people say. An overplus of "body" is probably a symptom also. By overplus of "body" the "Athenæum" writer means a crowding of incident, an accumulation of climaxes, a stringing together of vivid episodes, so that the purchaser shall feel that he is getting his money's worth of fiction. But this fault is more English than American. Since Irving, Poe, and Hawthorne began the cultivation of the fine short narrative among us, the American sense for what should and should not go into a short story seems to have been keener and truer than the English. Kipling and Stevenson are exceptions, but then the one studied Bret Harte, the other Hawthorne. Such clever craftsmen as Mr. Galsworthy and Mr. Hewlett will blur the lines of a short story whose technique a much lesser American would handle with skill, while even the journalistic short story is usually well constructed and duly limited in scope when it appears in an American magazine. On the other hand, if journalism has not affected our technique it has certainly drawn the short story into the service of the propaganda which gave the new magazine its reason for being and its success. These journalistic stories smell of the muck-rake. Too often a strained plot and a warped character-study show that they are cut to fit a popular movement, or made to order for the illustration of some social or political defect.

So far we can hug the Englishman's grievance to our breasts, and, if that is any satisfaction, feel that "L. N." would add fire, salt, and vinegar to his strictures if he could but spend an hour over a Subway news-stand. And yet, however just his words may be for England, and however truly they apply to our journalized short stories, there is one group of American narratives which they misfit in an almost ludicrous fashion. I do not mean the thoroughly good short stories which, in spite of all evil tendencies whatsoever, are being written here more numerously and, I believe, more excellently than in England. I mean the feminized short story. The species has been fostered by certain of our more conservative monthlies which still deserve the name of magazine. A pale, faint creature this, usually tinged with the local color of some rural neighborhood, or pulsing gently to the flow of a pathetic sentiment. Delicacy is carried to the verge of emptiness, suggestiveness to a point where nothing interesting is suggested, the "spiritual body," for which our English critic asks, is attained by starving the physical. The authors and editors of such stories are, after all, less dangerous than the journalists — they have at worst emasculated an art which should be delicate and graceful, though strong. But they have rendered bad service to the cause of fiction, for they have led many readers to associate a literary touch with effeminacy and tonelessness, with the tale of a dull farm, and a faded old woman who looks through dingy curtains and talks dully. Such tales, since they are literary but unsuccessful, have left open the way for an unliterary narrative which, thanks to a similitude of vigor and masculinity, has attained a considerable if not a meritorious success. They must share the blame for the journalized short story.

An American, however, who sought to escape from these unfortunate tendencies, would scarcely instance "Wandering Willie's Tale" as an example of what one would advise our tellers of short stories to be doing. Much water has run under the bridges since Scott wrote the Tale. It has the worthy and sufficient style which many of our stories, for lack of maturity, are wanting in. It is written with that subtle interweaving of strand and strand of the narrative which makes consummate art. But the mode of its telling is the straightforward, incident-by-incident fashion of Chaucer and Boccaccio. In English, to judge by the scarcity of great successes, this has always been a difficult mode for the short story, I do not know why. And surely, for the situations or impressions out of which we make so many of our modern short stories, the difficulty is enormously increased. It would seem that we must grapple with such material for stories, in the majority of instances, by means of the technique which Poe gave us, the technique which bends every word towards the end of the story, and arranges tone, setting, and succession of incident so as to throw all emphasis upon the situation or impression which is subject and conclusion of the narrative. This technical method is surely not to be neglected when, in America certainly, hundreds can use it successfully. Nor is it to be neglected because thousands are carrying it into abuse.

In all probability it is the likeness of this method of story-telling to the methods of the journalists which accounts for the ready abuse. Poe developed this technique in search of the power of vividness and immediate effect which journalism, for other purposes, likewise desires. Under the whip-lash of demand our moderns seem to be taking it from literature to give it to journalism. But if so, the cry for the writers of the American short story is not back to the technique of Scott, or to any technique whatsoever. It is rather back to literature, and all that literature implies of style, of worthiness, and of art. Only so can they hope to gather immortelles from an age which offers unexampled opportunities for the keenly-poised, carefully-wrought short story. Otherwise they will be swung along in the wake of the extra-illustrated newspaper, their stories, like canoes lashed to a steamer's stern, strained and sprung out of art, out of beauty, and out of grace.

HENRY SEIDEL CANBY.

New Haven, Conn., Sept. 22, 1910.

THE WRITING OF HISTORY.

(To the Editor of THE DIAL.)

A half-century ago, Macaulay, as essayist and historian, if not as poet, was all the vogue. Indeed, one might say simply as historian; for most of his essays were on historical subjects, and his very poems were historical.

In several of his essays he had set forth, years before he undertook his great historical task, his conception of what a history should be. In the main he worked up to this ideal, and the result was at the time truly marvellous. His history was more entertaining than most of the novels of the day, and was read with enthusiasm all over the English-speaking world. His clear-cut and vigorous style, as lucid as Voltaire's French and often as caustic, made reading easy and stimulating to the weariest minds. His rich allusiveness to the whole known world of literature flattered and delighted those whose general reading permitted them to catch the force and aptness of the allusions, and piqued the curiosity of those who failed to comprehend them. The vastness of his knowledge inspired confidence in his judgment; and his very cocksureness — his greatest foible — was to many minds a steady support against doubt and vacillation. His own enthusiastic optimism was in keeping with the spirit of the age, unaffected as yet to any great extent by the vaticinations of Carlyle and Ruskin; and he might be said to have found myriads of disciples ready-made, holding his own doctrines and only too glad to have them confirmed and ratified by so plausible a reasoner and set forth by so vivid a narrator.

He died, and speedily the reaction came. His imitators had made that facile, forcible, uncompromising style a disgust to many. Truth, they argued, could not possibly be so direct and unmistakable; there must be limitations, modifications, exceptions to almost any statement. Besides, science had then captured the attention of the public and wholly absorbed it. Darwin, Wallace, Spencer, Huxley, and their followers, were directing the forms and the trend of thought. A craze for explaining everything by scientific analysis and in terms of evolutionary progress had seized upon the whole thinking and reading world, and it was seriously believed that history could be made a science. There are some who still cherish the delusion.

Buckle set himself to working the environment hypothesis. Taine explained literature by climate; Freeman, Stubbs, Creighton, Gardiner swore by documents, and pretty well eliminated the personal human element.

The new school of literary expression also turned its back on Macaulay. His method was rhetorical. The younger writers, at the head of whom was Matthew Arnold, disdained rhetoric, and devoted themselves to critical analysis. They drowned their thought with an endless tangle of modifications. Those who still stood by rhetoric looked on Macaulay's style as crude and sometimes cacophonous, and aimed at effects which we call, after the French, "precious." Of these were Walter Pater and Robert Louis Stevenson.

Well, what has been the result? Perhaps we have greater exactness as to facts, in many cases new points of view, a more cautious summing up of the evidence; but nowhere is the clear and flowing current of narrative, the allurement of style, the wonderful touch of art in the presentation of truth. Many modern historical studies put before us merely ill-digested chunks of material — the material for history, not history itself. Every crude investigator imagines himself a historian, when he is nothing but a miner digging out facts; and his facts are either meaningless or else make a wrong impression from lack of proper contrast, relief, or perspective. Every artist knows that there is no greater liar than the sun; but the camera-fiends do not know this, and cannot be brought to understand it.

The student of history on a large scale knows that it can never be a science. Research is admirable, but one may have done excellent work in that line and yet be perfectly incapable of turning into history the material that he has so industriously gathered. This is what has happened in the case of most of the young doctors turned out by our higher institutions of learning, under the lead of the Germans. It is deplorable that they should have been taught to believe that their theses were both science and history, when in point of fact they were neither.

It is about time that the writers of history should return to the spirit and methods of Macaulay; that they should try at least to do their digesting of documents before they begin their real work, and then should seek to acquire some skill in the use of his variety of statement, his art in emphasis, his illuminating allusiveness, his compass of view, his sense of perspective, his sweep and flow of coherent narrative, and, above all, his capacity to breathe into his characters the breath of life.

The historical writers who superseded Macaulay accused him of partisan bias, and prided themselves on their own impartiality. There can be no doubt that their charge against Macaulay was well-grounded; but neither have *they* succeeded in writing without bias. No thinking man can be wholly impartial; and since this is so, better a thousand times that a writer having the defect of partisanship should also have the divine gifts of the writer who can make the Past live again for those who read his pages. Macaulay not only does this, but he hangs that Past of which he writes upon the chain of human historic development, and links us with the remotest Past of the historic nations, giving us a sense of continuity that assures us of our being a part of the Divine Plan. His optimism reaches back as well as forward, and is in its essence a true philosophy of life. His ordered thought on the historic sequence of events has for its foundation recorded facts; for its buttresses the steadiness of law; for its columns, capitals, and arches, the charm of art; and for its inner adornment the innumerable delights of literature.

CHARLES WOODWARD HUTSON.

New Orleans, Sept. 23, 1910.

SAN FRANCISCO'S PUBLIC LIBRARY.

(To the Editor of THE DIAL.)

We appreciate the favorable comment on the San Francisco Library which appeared in the September 1 issue of THE DIAL, but we have accomplished a little more than you give us credit for. Instead of three branches we have six in operation, and in addition there are eleven deposit stations.

The "pig-tail" has been seen in the public library here, though most of the educated Chinese have adopted American customs. Our reference room is not infrequently visited by this class for purposes of study, and they usually call for the best class of books. Very many of the Japanese avail themselves of the resources of the Library, but for serious purposes rather than for recreation. WM. R. WATSON, Librarian.

San Francisco, Sept. 20, 1910.

The New Books.

A Child of the Orient in the Turmoil of London.*

Of the exquisite art and captivating artlessness of Mr. Yoshio Markino something is already known from his three large color books, "The Color of London," "The Color of Paris," and "The Color of Rome," to each of which the illustrator's own pen has added a single chapter of even more arresting quality than the beautiful pictures themselves. And now he has written an entire book, "A Japanese Artist in London," which is the richest possible treat of its kind. Mr. Wallace Irwin, in his mirth-provoking "Letters of a Japanese Schoolboy," has somewhat familiarized American readers with the peculiar idiom of the visitor from Dai Nippon attempting to give in English his impressions of the West; but the studied drollery of that book must yield precedence to the simple and spontaneous comicality of Mr. Yoshio Markino's style. "It was a rather difficult task for me to go on for a whole book with my terribly deformed English," he confesses, "but my English friend has so kindly dragged me all round to reach the finishing point."

These humorously pathetic pages from his own life begin with a brief account of the writer's harsh experience of Californian inhospitality in San Francisco, where he arrived as a mere lad from Japan in the summer of 1893, and where he stayed four years, having run away from home "with a hope to become a poet or a writer in English." But the difficulties of the language in which he had hoped to write his way to fame soon led him to take the advice of friends and turn artist.

"So I entered into Hopkins' Art College. Of course I was penniless. I had to make livelihood by washing windows and dishes, or a little better thing, making sets of false teeth for some dentists. It was awfully difficult for me to pay my school tuition, seven dollars a month. . . . The school used to supply French breads to the students for the purpose of charcoal drawing. But I used to live on this bread. I made it as my luncheon every day. (This is the very first time that I confess the truth. Thank Heaven that the curator did not find out!)

"I was rather amused with my poor life, but by no means did I feel pleasant with the way those Californians treated me. It is the world-known fact that they hate Japanese. While I have been there four years I never went out to the parks, for I was so frightened of those savage people, who threw stones and bricks at me. Even when I was walking on the street the showers of pebbles used to fall upon me often. And I was spat on more occasionally. Of course they were very low-class peoples, but even better-class peoples had not a very nice manner to the Japanese."

What a change from all this to the comparative cordiality of London! "Nobody shouted me," relates the new-comer with surprise. "Then I went near the crowds of people with still more fear. But being quite ignorant of the English civilization I anticipated some pebble-showers every minute." None came, however, and ere long we find him rejoicing in the safety of London streets, even in the dead of night, when he frequently sallied forth in quest of new impressions and novel artistic effects. Devoted to his art, he scorned delights and lived laborious days, or, as he expresses it, he "rejected the comfortable life." The shifts to which he was reduced to keep body and soul together must have been far less amusing to experience than they are to read about. Compelled at one time to accept the position of designer to a tombstone manufacturer, he suffered his admiration for the beauty of English women to affect his stone angels, turning them all to the sex where, etymologically, they do not belong; and so he lost his place, and was reduced, as often both before and afterward, to penniless poverty, as he describes it, and to the position of a starving unemployee. "But only one thing was," says this son of a family that could trace its lineage back for a thousand years, "I could not ask any disgraceful money like chips [tips?] or charity. Even in my hardest time, it seemed to me the Samurai spirit of my dead father above was always demanding me, 'Keep your own dignity.'" The guilelessness of the young artist was more than once imposed upon by unscrupulous publishers, and he was both saddened and made to suffer hunger by this dishonorable conduct. Comparing the spirit of the two countries, England and Japan, he writes:

"The Soul of Old Japan is Honor, and the soul of England is business. For the sake of Honor many Samurais had dead-heat duels with their dearest friends, and for the sake of Honor the fathers often stabbed their children unto death. In England Business has the power almost the same with Honor in Japan. I often notice my English friends change their expression and knock the table with their fists and say, 'Ah, but this is Business.' For 'business' laughter gets serious, drunkards get sober, friends quarrel, and lovers depart each other. English husbands would bring their wives to the court, all for the business matter. Of course I know that English peoples do much for Honor also, but in Japan it is only the merchants who do the business, while in England it may be that even Princes have business."

*A Japanese Artist in London. Written and illustrated by Yoshio Markino. Philadelphia: George W. Jacobs & Co.

Another passage, showing the writer's attitude toward the religion of his adopted country, furnishes matter for thought:

"One day those friends of hers [of Mrs. Dryhurst] surrounded me and asked me how was about the religions in Japan. That was a very difficult question to me. It is fact that I was at an American Missionary College in Japan and studied the Bible lessons for four years. But among us, the young schoolboys, the Christians were looked down as 'not highly educated.' I think the main reason was that those terribly ignorant and uneducated American missionaries in Japan were talking and doing too much nonsences. While I was in America when anybody asked me if I were a Christian I always answered negatively to prove that I was not one of those 'Uneducated.' But to my astonishment I was entirely knocked down. They called me 'Pagan' and 'Heathen' and 'Barbarian,' and they treated me as if I were not a human. Fancy! that one whose duty is supposed to be 'to seek the lost sheep' should act himself not at all humanly!"

But his English friends, on this occasion, applauded him when at last he mustered courage to declare his loyalty to Laotze, Confucius, and Mencius, his "very best sweethearts in this world," as he calls them in his book. "I do not worship them as gods," he adds, "but I heartily love them as my elderly brothers." Some effects of his early Bible study show themselves here and there in a curious or apt English phrase, as when he explains why he did not present a few bottles of Japanese wine *(saké)* to his landlord, who preferred Scotch whiskey. "It was pearl to a pig. Too pity to give away such precious thing which we cannot get by money! So I finished all seven bottles in one night"—with consequences that were rather startling.

The injurious effects of poor living, overwork, exposure, and other hard experiences, at one time brought the struggling artist to a condition in which he could have sympathized feelingly with Job. But through it all he retained his native cheerfulness and courage, as we infer from passages like the following:

"Blood-poison visited me next as the penalty of the bad food I had. Toothache, influenza, and intestine troubles were not modest enough to keep away from me. However, the ill-health and the bad weathers never affected on my tempers at all. The worst thing was, or is evermore, the insincereness of business peoples. Oh, those intentional insincerities on the matter of only a little payment! I often sank into most disheartened condition, when I thought how faithless this world was."

Note the delicacy with which the writer refrains from accusing these "business peoples" of dishonesty or cheating. It is only "insincereness." From first to last, money appears to have been a thing beneath the serious consideration of this high-minded Samurai. His art and his ideal of perfection are what he is seriously concerned with. Again and again he refuses to descend to "pot-boilers," and at all times feels reluctant to sell any of his work, so inferior does he regard it to that which he aspires to execute. It is "studies" simply that he feels himself to have been engaged in thus far; the worthy product of his art he sees only far in the future. A paragraph from his own pen will show his way of looking at the question:

"At this time I was not at all in 'safe condition of my livelihood.' Some kind-hearted person offered me a position as an artist for lithographer firm. It was £3 10s. a week. I absolutely refused this, because I knew it would stop my study altogether. Many of my friends were either angry with me or laughing at me. I got a name, 'most foolish boy.'"

If it has not already been made plain that Mr. Markino's book is written from the heart, is in fact the very quintessence of that "sincereness" which he so justly values, let the concluding words of his volume remove all doubt in the matter.

"When I finished writing this book I showed it to some friends: they looked rather amazed because I have written about my friends and everything 'too directly,' and I have come back to my own conscience to think that I might have written too much. But I am not clever enough to conceal the fact that I am not hypocrite enough to tell a lie. So this book itself is I myself. When Confucius made Shunju, he said, 'It is this book through which the public will know me. It is this book through which the public will condemn me.' I must say, too, that it is this book through which I may get bitter enemy. It is this book through which I may get real friends. Anyhow, it is this book through which the public will know me thoroughly."

The pictures in the book, eight in color and four in black and white, are of a daintiness and delicacy wholly characteristic of Japanese art, but also of a faithfulness in drawing and perspective that remove them from any such misleading classification. As the artist himself says, his style is not Japanese; it is rather European, but he himself would be better pleased to have us simply commend its excellence, since, as he holds, art that is worthy of the name belongs to no one country or one continent. He has made a special study of London atmospheric effects, and is particularly successful, in these illustrations, in giving the glimmer of electric lights through fog, and in reproducing the veritable rain and slippery wetness of London streets in nasty weather; and all with the transfiguring touch of art. Mr. Douglas Sladen contributes a short introduction, and the book is dedicated to the author's patrons and friends, Mr. and Mrs. M. H. Spielmann.

PERCY F. BICKNELL.

The Indian and his Problem.*

To those who have followed Mr. Leupp's administration of Indian affairs, and who have heard him talk as he did at Mohonk in October, 1908, the assertion made by his assistant and successor, Mr. Valentine, before the Mohonk Conference in 1909 that Mr. Leupp had contributed force and virility to the Indian Service as no other man had ever done, will meet with a ready endorsement. The same assertive, vigorous, dominating personality is revealed in the book which Mr. Leupp has written concerning the Indian problem as he has seen it from both within and without the Service. His book will probably long remain as the most interesting and popular work dealing with the Indian and the government attitudes and policies in Indian affairs. Mr. Leupp is an adept in combining abstract theory with concrete illustrations. In fact, his story of personal experiences, limited in number as those stories have to be, almost obviate the necessity of any formal statement of theory. To the casual reader, the book must prove not only absorbing in human quality and dramatic narrative, but equally persuasive and convincing.

The fundamental proposition of the first chapter, that to understand the problem we must first understand the Indian, both from intimate contact and in perspective, is undoubtedly correct. To a student of the problem it must always seem strange that assertions need be made that the Indian is genial, talkative, honest, artistic, and religious. But on these points the reader will turn for fuller and even more convincing information to Mr. McLaughlin's book on "My Friend the Indian." The author has labored in the Indian Service for thirty-eight years, as Agent and Inspector, chiefly among the Sioux. Knowing the Indians most intimately, and speaking their language, he has been a potent factor in Indian affairs for more than a third of a century. In this book he reveals rather than tells what power he has exerted. What he has seen and experienced, as well as what he has learned from the lips of noted and unnoted Indians, provides him with material for a book that is as fascinating as a novel. The style may be uneven, but it attains in many places to the beauty of poetry and the power of eloquence. The lure of the frontier, the romance of love, the tragedy of suicide, of murder, and of war, all find expression here. The Indian's side of the Little Big Horn battle and the Custer tragedy; the ghost-dancers and the death of Sitting Bull; Captain Jack and his Modocs; Joseph and the Nez Percès, — all these furnish topics of absorbing interest. But the more important contribution lies in the author's estimate of Indian character and in his statement concerning the proper treatment of the Indian.

Mr. McLaughlin believes that the Indian and his ancestors "have been treated as liars and cheats by liars and cheats." He adds, "I have been asked how I have succeeded in retaining the respect and even regard of the Indians. . . . I may say now . . . that I treated the Indian as an individual as nearly as possible as though he were a white man and capable of coping with white men with their own weapons." "When I said I would do a thing I did it." "I had conceived the idea that the Indian had rights." "The making of unfair treaties and the violation of treaty rights are the two things of which the Indian has most right to complain." The author has in recent decades been a maker of treaties and agreements with Indians. Although the reviewer has never met Mr. McLaughlin, he believes that they were both under the same treaty tent in Wyoming in the year 1904, after the Supreme Court had decided in the Lone Wolf case that what was regarded by the Indians as a treaty was not necessary even as an agreement. Consultation was an act of grace on the part of Congress. Perhaps it was not insignificant that the tent came down upon our heads, and so forced the meeting from the Indian's outdoors to the government council hall. If we may believe Mr. McLaughlin, he has exercised his large powers in the interest of the red man, and he avers that "there never was a time in the history of his country when the government could not have obtained any reasonable concession from the Indians, if it had treated the red men honestly; and I know of few Indian outbreaks . . . which were not preceded by acts of oppression practiced by the civilized people on the barbarians." His indisposition to use the troops, his belief in a literal fulfilment of treaty obligations, and his emphasis upon substantial legal rights, are all points worth pondering.

Mr. Leupp's second chapter gives us a brief review of the policies which resulted from the conquest of the continent by the whites, and the consequent pushing aside of the Indians. The assertion is made that the buffaloes were

* The Indian and his Problem. By Francis E. Leupp. Illustrated. New York: Charles Scribner's Sons.

My Friend the Indian. By James McLaughlin. Illustrated. Boston: Houghton Mifflin Co.

exterminated as a means of reducing the Indians to submission, and that the reservation system, rations, idleness, debauchery, and graft, were the natural outcome. Education was at first left to the churches, and to mission schools; but sectarian jealousies brought an end to government subsidies, and compelled a great national educational policy. The Government schools, however, Mr. Leupp avers, in proportion to outlay do not begin to equal the mission schools in results, and "in vital energy must always be lacking." Here the reader must beware. Mr. Leupp's belief is so strong, and his style so lucid and compelling, that we are apt to forget that there is another side to the question, and that the argument presented is based on a fundamental premise as yet unexpressed. In passing it should be said that mission schools, as schools, are notably inefficient. It should further be remembered that we have in our government schools many teachers possessed of an immense "vital energy" and the truest devotion. More important still, what we lack in school efficiency is due in large part to the miserably small salaries paid the teachers, to the unjust and unnecessary subordination of the school to the general administrative authorities, and in particular to the disastrous military discipline which pervades the whole system.

The great number of topics discussed by Mr. Leupp, and the very practical reforms initiated by or under his administration, cannot be reviewed here. Problems of land, property, inheritance, education, liquor, and administration, are all taken up with a view to the enlightenment of the public, the justification of self, and criticism of the critics. Mr. Leupp, in spite of a special disclaimer to the contrary, seems to put a majority of his critics in the class of the malevolent or the ignorant. As a matter of fact, there are people who are neither, who yet differ radically from him. The bottom question at issue is summed up in Mr. Leupp's striking phrase, "Improvement, not transformation." He holds that with all his good qualities, the red man remains essentially a different being from the white, and that therefore we should cultivate his racial aptitudes, with a view to his continued existence as a separate species until disease and intermarriage remove him from the stage. The Indian is and must remain fundamentally incapable of certain of our moral, social, and intellectual standards, and we make him a hypocritical "hopeless and pathetic nondescript" when we attempt to introduce him on an even basis into our national life. The Indian's "unbalanced white friends" have led a number of the race to professional aspirations, and these have survived, save in three or four instances, only as they have settled in some philanthropic city where they subsist by continuous borrowing, by philanthropic subsidies, and by frauds upon the landlady. Without attempting to suggest the sharp disclaimer which might be entered here, it must be recognized that Mr. Leupp argues very strongly for a "policy of shrinkage" — long known by the term "vanishing policy" — which will make the Indian a citizen with the full rights and obligations of all citizens. Earnestly, however, as he argues for such a policy, he himself has been one of the most serious barriers in the way of its realization. When by his influence the Burke law superseded the Dawes Act, the possibility of citizenship for most Indians was postponed fully twenty-five years beyond the time when land in severalty should be granted them. True, individual Indians may apply for and may be granted citizenship upon proof of special capacity, but Mr. Leupp recognizes that it is only a rare Indian who will voluntarily dissociate himself from his tribe, and experience in Canada has fully demonstrated the fact. The Indian will never choose to jump the chasm which separates his stage of civilization from ours, yet his only hope of salvation lies in taking the leap. An Indian can survive in our civilization only by living in it and trusting completely to it, just as a man learns to swim only when he casts himself into the water. Primitive race after primitive race has died out in the presence of a higher race, under the unpractical theory that gradual improvement rather than quick transformation was possible. In comparative isolation, gradual improvement is possible; under sharp competition, the less advanced race has a choice between transformation and extinction. Mr. Leupp's plan is more drastic than Senator Dawes's, for it gives both economic and political freedom at one time, and it postpones the moment of transition for most Indians a generation in the future, when conditions may be harder and the Indians still less prepared than now. If we may not hold to the Dawes policy, let us at least make self-responsibility compulsory upon the youth as they emerge from our schools.

The same philosophy which would early admit the Indian fully into our economic, political, and intellectual life, would insist strongly upon the inculation of ideas of a legal order by an

administration based upon definitely established law. Unfortunately, it would seem that the government from the beginning has essayed to prevent any clear definition of the legal status of the Indian. This is one of the fundamental reasons for the great confusion in Indian policies, and for our relative failure in the solution of the Indian problem. It is not unfair, then, to suggest that perhaps what Mr. Leupp regards as a great failure in administrative justice at the close of his official career in the famous Navajo case may prove to be one of the landmarks of progress in Indian affairs and in American law. The country owes a debt of gratitude to the Indian Rights Association for carrying the case to the courts; losing in the lower courts, it won in the Supreme Court of the Territory. Mr. Leupp probably is right in thinking that the government should have carried the case to the national Supreme Court, that we might have a final and definite determination of Indian rights and Indian law. Congress or some private association should formulate at an early date an Indian code. It certainly ought not to be true that if the most definite court decision on this question (the Standing Bear case) is sound and of general application, "no federal officer who has had charge of the dependent race has got through his administration without violating the law from once to fifty times." The facts and the law regarding the Navajo case are likely to be matters of dispute and discussion for some years to come. If the result be more definite law and a more clearly legal administration, the country will have reason to be thankful.

In his discussion of missionaries and of philanthropic societies, Mr. Leupp raises some very important questions. It is probable that in his citation of unworthy missionaries he misrepresents himself to the reader. Three or four cases, as he would agree, do not determine the character of the great body of missionaries, any more than government opposition to missionaries in as many cases demonstrates government antagonism to religious teachers as a class. Yet it is well to remember that even a missionary may be indiscreet and unwise. But beyond that we should also remember that people of widely different standards, as missionaries and Indian Agents sometimes are, see things in very different ways, and that the missionary who will fail to protest in certain instances will lose the greater part of his power. The efficiency of the national administration depends in large part, not on the suppression, but on the encouragement, of independent sources of moral authority. Pitiful is the case of the missionary who has succumbed and become a reservation sycophant. On the other hand, our churches and societies should demand the highest standards of intelligence as a part of character for the men and women it is sending into the field.

The thousand and one ignorant, petty, interested or malevolent criticisms that come to a Commissioner of Indian Affairs are probably enough to make him question the intelligence or the virtue of the public. Nevertheless, they are the price we have to pay for democracy. A remedy which would require every person or society to report even its suspicions of wrong first to Washington, would be worse than the disease. Such a policy has been known to have absolutely no effect, while a suggestion of a different method has brought immediate results. Even for a Commissioner of the highest energy, intelligence, and integrity, such a policy would become an intolerable burden. If the remedy for democracy is more democracy, the remedy for publicity and public intervention is more publicity and more public intervention. The public would be less ignorant if it knew more. We have suffered too long from obscuration of principles and suppression of facts. These two books make a notable contribution to general knowledge, and so will make criticism more effective because more intelligent. For the same reason, they will also make administration, both public and private, more efficient.

FAYETTE AVERY MCKENZIE.

THE WORLD AND MR. CHESTERTON.*

The title of Mr. Chesterton's new book is "What's Wrong with the World." He would have preferred the terser "What is Wrong," but he relates that it startled his mild lady visitors and ministerial friends too painfully when he remarked to them casually, "I have been doing 'What is Wrong' all this morning." This would not have mattered to some modern authors; but Mr. Chesterton has a deep regard for mild-mannered ladies and orthodox gentlemen of the old school. He tempered his title. He has also slightly tempered his style; it is not quite so Chestertonian as formerly. That is to say, it is better suited to the gravity and complexity of a great theme. The sprightly manner that befits the defence of pet absurdities,

* WHAT'S WRONG WITH THE WORLD. By Gilbert K. Chesterton. New York: Dodd, Mead & Co.

the consideration of life's ephemeral aspects, the discussion of "tremendous trifles," or even of gay heretics like Mr. Bernard Shaw, is not adapted to a serious analysis of the fundamental ills that beset modern society.

What is wrong with the world, according to Mr. Chesterton, is of course too much Progress: too much G. B. S. with his Fabian Calvinism and his obnoxious Superman, too much of Mr. Kipling's imperialism, too much Mr. Wells romancing easily of a capricious future, too much heresy, too much talk of expediency and efficiency, too much business, too much specialization, too much muddle-headedness, — all resulting in too little sensible, democratic, definite understanding of what sort of world most of us really want. "What is wrong is that we do not ask what is right," explains Mr. Chesterton airily, meaning, possibly, that we cannot agree about what is right. At any rate, having put "What's Wrong" in his title, Mr. Chesterton makes it his chief care to depict the world as it would please himself and "the man in the street" — that omnipresent, inarticulate creature who is left out of most sociological theorizings, but who has found so staunch and so brilliant an advocate in G. K. C. The paradox of the Chestertonian manner explaining and defending the habits, tastes, beliefs, and hopes of the Average Man is of course the ultimate basis for the Chestertonian charm. If Mr. Chesterton's conclusions were as subtle and esoteric as his reasons, he would be a cult for the few, like the second manner of Mr. Henry James. But everybody enjoys speculating on the subtlety and complexity of common things, — so long as they remain common. Fireworks are fascinating,— when they do not set anything on fire.

Thus Mr. Chesterton begins by brilliantly demonstrating the fallacy of a few idols of popular thought. He proves that idealists are the only practical men, that the current insistence on that maxim of hope, "Look forward and not back," is responsible for many current evils and misapprehensions, that wealth and not poverty is the great social canker, that compromise is ever the great foe to getting something done. All this in order that he may clear the way for his remedy, or rather for his picture of an ideal world, which is to be founded on the simple facts that every normal man wants a home of his own — not a model tenement with communal cooking, but a house; that every normal woman prefers the "wildness of domesticity" to the tame routine of manly labor in factory and office, or even to the wildness of being a suffragette; that every child might be healthy and happy if its education were directed by its mother and not by a schoolmaster with requirements alien to the traditions and possibilities of the home. In brief, Mr. Chesterton considers the institution of the Family more important if possible than the institution of the State. If the Socialist agrees with him to the extent of wishing to preserve the family, he is warned that he must stop talking nonsense about women; if the Tory is of the same mind, he must be willing to help equalize property. What is to be done with the women, otherwise normal, whom Socialism, or some other ism, or the goad of necessity, has already turned against "the wildness of domesticity" is not specified. Mr. Chesterton is evidently quite convinced that the suffragists are an inconsiderable minority, and he implies an easy assurance that the same is true of voluntary wage-earners among women.

But it is idle to criticize Mr. Chesterton for not having written a practical guide to the re-domesticating of woman. The thing to do with Mr. Chesterton is, always, to enjoy him, to be waked up by him, to grasp at the distinctions and analyses that fit in with one's own consciousness of life, and not to be irritated more than is quite pleasant by those which seem absurd. If this attitude is impossible, it would appear that the best thing to do with Mr. Chesterton is to leave him alone.

For example, Mr. Chesterton does not know all about women, but he puts many of his theories very cleverly. This, for instance, about the supposed subjection of women:

> "Some impatient trader, some superficial missionary, walks across an island and sees the squaw digging in the fields while the man is playing a flute; and immediately says that the man is a mere lord of creation and the woman a mere serf. He does not remember that he might see the same thing in half the back gardens in Brixton, merely because women are at once more conscientious and more impatient, while men are at once more quiescent and more greedy for pleasure. It may often be in Hawaii simply as it is in Hoxton. That is, the woman does not work because the man tells her to work and she obeys. On the contrary, the woman works because she has told the man to work, and he hasn't obeyed."

Another good bit is this, about human pleasure in property:

> "The mass of men have neither time nor aptitude for the invention of invisible beauty. For the mass of men the idea of artistic creation can only be expressed by an idea unpopular in present discussions — the idea of property. The average man cannot cut clay into the shape of a man; but he can cut earth into the shape of a garden; and though he arranges it with red

geraniums and blue potatoes in alternate straight lines, he is still an artist; because he has chosen. The average man cannot paint the sunset whose colors he admires; but he can paint his own house with what color he chooses, and though he paints it pea green with pink spots, he is still an artist; because that is his choice. Property is merely the art of the democracy. It means that every man should have something that he can shape in his own image, as he is shaped in the image of heaven."

We should like to go on with passages about the economic dependence of woman and the dullness of domesticity, both treated as fallacies generated by "mere wealth"; with Mr. Chesterton's ideas about the despotism of modern business, and the essential difference between umbrellas and walking-sticks, as paralleling the difference between communal laundries and communal kitchens. But the quotability of his ideas is less a warrant for quoting them than for going to the original source, where juxtaposition gives a delightful sense of sprightliness and inexhaustible energy, and where close-knit logic adds cogency and point.

EDITH KELLOGG DUNTON.

REMINISCENCES OF AN ENGLISH TEACHER.*

Oscar Browning has for many years been a familiar figure in English education. He has written much, but his most important work has been done as a teacher. His fidelity to this task has had the natural result that his reputation is mainly English, and that in America, except to those who know King's College, Cambridge, and the older Eton, he is hardly more than a name on the title-page of several interesting books. As these books belong to two or three different fields, one does not always remember that the Oscar Browning of "Educational Theories" is also the author of the "Flight to Varennes" or of "Napoleon, the First Phase."

For this reason, some readers of these "Memories of Sixty Years" may at first be surprised by the author's attitude, — by the apparent absence of a sense of proportion, inferred from the way in which the "I" and the "my" recur on the same levels of importance with the names of cabinet ministers and literary notabilities. Mr. Browning seems to regard with affectionate interest everything that belongs to the story of his experience. The little and the large have a similar emphasis. He even indexes trivial incidents of travel, — like a tricycle accident, or an uncomfortable journey in a diligence, — with the result that the entries under his name fill five columns and a half of the index. His "Memories" are a sort of monologue, and into it the zest of the original action brings many matters which to the outsider are seemingly unimportant. Old pupils, companions of travel, and friends, are not viewed objectively in his pages, even if one of them has since become a prime minister and another viceroy of India, but intimately, as one of his own group. Mr. Balfour is still Arthur to him. This attitude, interpreted aright, adds interest to Mr. Browning's reminiscences; for through his manner of giving them we come to know "O. B.," although we may have never seen King's College. It is evident that he has always been a person of abounding energy, which carried him whole-heartedly into everything he undertook, and impelled him to give time and devotion without stint to his students or friends.

Oscar Browning was born in 1837, and was educated at Eton and at the King's College. His description of the older Eton is vivid. The material comforts for the young aristocrats were certainly not excessive. For food, the "juniors had to content themselves with 'cabobed breast,' a dish I never saw on any other table. It was composed of bones, a thin layer of flesh and a thick layer of 'cabob,' which looked to the uninitiated like boiled chickweed. . . . There were not enough plates to go round, and knives, forks, and glasses had to be struggled for. One left the table as hungry as one had approached it." Mr. Browning believes that if he had been fed properly at Eton he would have been several inches taller. The arrangements for washing were so primitive that it was no wonder if "little washing was done and less drying, if their hands were begrimed with dirt and seamed with bleeding cracks. How often was I kicked at my tutor's for being a 'dirty tug'!" He went back to this unreformed Eton as master in 1860, and remained until 1875, when a difference with the head master led to his dismissal. While at Eton he also had charge of one of the houses where the boys lived. His income from the two sources would cause the ordinary American teacher so much astonishment as to leave no room for envy. Mr. Browning estimated it at £3,000 a year. In 1875 he returned to King's College, where he became one of the organizers of the "History School," and president of the Cambridge University Day Training College for teachers, which he had helped to

* MEMORIES OF SIXTY YEARS, at Eton, Cambridge, and Elsewhere. By Oscar Browning, M.A. With portraits. New York: John Lane Company.

found. The latter position he held until last year.

His "Memories" include accounts of his experiences as student and teacher, some exposition of his theories of education, and the record of innumerable journeys on the continent, — for as long as he was at Eton at almost every vacation he hastened across the Channel, returning only in time for the first exercise of the new term. His work as a teacher and manager of a house was exhausting, and he needed the diversion of travel in order to maintain the pace he had originally set. By his family relationships, by his life at Eton and Cambridge, and in his travels, he was brought into contact with many persons, some of them famous; and of these he notes his impressions. Many of these recollections are no more than statements of passing contact — as, for example, that he saw the Emperor Napoleon III. on the street several times. Others contain impressions which will add something to our knowledge of George Eliot, Tennyson, Robert Browning, and certain lesser personalities. He looked upon George Eliot as an oracle, whose pronouncements he obeyed always, except once when she told him not to come again until he had gotten himself married. Even in this case he offered to obey, if she would indicate the person. Her influence over him was so great that he was drifting into positivism, when an acquaintance with the Tennysons, which ripened into intimacy, and the influence of Mrs. Tennyson, whom he regarded as a woman ideally beautiful, turned his "thought in a spiritual direction." *Apropos* of Tennyson's "Lucretius," which he notes "was written to show how an indelicate subject might be treated delicately," he says that while Tennyson was reading it to him, the poet exclaimed: "What a mess little Swinburne would have made of this!" Although he does not think Tennyson exaggerated Arthur Hallam's abilities and promise, he reports a remark of General Fox to the effect that Hallam "was the most conceited and priggish young man he had ever met."

What Mr. Browning says about education possesses an interest for those who are baffled by the confusion of much talking on this problem and by the inadequacy of the solutions that are offered. He thinks the older Eton gave an excellent education, in spite of its shortcomings, because it was founded on the study of literature, and because it combined a "firm and uniform course" with an element which was "adaptable, fitted for every kind of mind and capacity." This adaptable element was the "private business" which was done in the "pupil room of the tutor, and consisted mainly of reading Greek and Latin authors apart from the regular course." He describes the scene in William Johnson's pupil-room:

> "Some dozen fourth-form boys are seated at the desks doing their weekly copy of Latin verses. He has allowed each to choose a different subject, which, with their coöperation, he elaborates as they proceed. . . . He calls out to each in turn, stimulating their invention and their humours. Each copy of verse when completed is a gem, full of fancy and wit and supreme in scholarship. While he is driving a not always very orderly team . . . he is seated at his desk correcting with perfect ease copies of sixth-form Greek Iambics, translated from Shakespeare, and whistling in a tone very sweet and low an air from 'Lucia,' or something like his own Eton boating-song."

When a master Mr. Browning endeavored to treat each pupil individually, on the theory that every boy's mind has its own order of development, and shows a real desire for knowledge, if only the appropriate knowledge be offered at the right time. This sounds like an echo from Rousseau, but is none the less worth remarking. It was in the pupil-room, or in the houses where the boys lived, that their growth could be studied carefully and the method of treatment be adapted to their requirements. The secret of Mr. Browning's success was his devotion to his pupils. With him, teaching was not a means of income, or an opportunity to pursue favorite studies, or to write. His great ambition was to train statesmen. He believes that the study of literature furnishes the true basis for the development of public spirit, because of the suggestiveness of writings like those of Cicero, Livy, and Tacitus. Although he had a share in introducing the study of science into Eton, he regards its educational value as now over-emphasized. The chief difficulty of the present situation comes, however, from the exaggerated interest in athletics, which, he believes, amounts to a national peril. When he was at Eton, he resisted the encroachments of athletics, and his efforts divided the school into two parties, the "High Souls" and the "Bludgers."

HENRY E. BOURNE.

THE MEMOIRS of Heinrich Heine, as compiled and edited by Gustav Karpeles, and translated by Mr. Gilbert Cannan, will be published at an early date. These two volumes of memoirs contain much of Heine's own writings, though the actual work which he is supposed to have compiled before his death was destroyed. Enough, however, remains, in combination with his letters and writings previously published, to form a record of his life.

Meanings of Music.*

Music, being the latest of the arts to arrive at maturity, has not given as long a time to the theorist for the discovery of its substance and the explanation of its achievements as the others have done. Moreover, the theorist in the new field has had some special difficulties to overcome. A painting evidently reproduces a scene or a person; a cathedral is designed to afford a place for a ritual and a worship; a statue presents a figure that delivers a ready message; a poem often tells a definite story; the symphonies of the masters,—what are they? and how do they relate themselves to the essential life of mankind?

Professor Combarieu, in his "Music, its Laws and Evolution," has an answer ready, which he presents in pages of entertaining and often eloquent argument. The matter is carried through with the clearness and simplicity characteristic of the French mind; but there are not wanting indications that some exceptional difficulties in the subject have been treated with a deft lightness that is far from being entirely convincing. Among his definitive statements we find the following:

"Music is the only popular art. It draws its substance from social life, as a plant draws its substance from the soil into which its roots plunge. There is no popular painting, no popular sculpture. Architecture is too complicated an art, too loaded with technical knowledge and archæology, and too much subjected to the prejudices of luxury or to special needs, to be the spontaneous product of a community. To music alone, and to its younger sister, poetry, belongs this privilege.

"Such are the principles we shall elucidate when reviewing different peoples and ages. Taking as our basis the first proposition, that *music is the art of thinking in sounds*, we shall reserve to ourselves the right of adding this, which is founded on observation: *Musical thought is the manifestation of a general and deep instinct, more or less hidden, but everywhere recognizable in humanity.*"

After the definitions, we have this summary:

"Music — a synthesis of sounds not to be confused with purely sonorous phenomena — has a meaning untranslatable into verbal language; it is formed by a thought without concepts, rhythmically constructed, of which we cannot anywhere find the equivalent."

The claims here set up for music are those that are now generally upheld by students as well as enthusiasts. The author's aim is to give these claims a more complete and scientific expression. The day is evidently gone by when music can be considered merely as a succession of agreeable sounds, whose sole object is to while away a period of time that perhaps might be otherwise given over to more questionable pleasures. Bach, Beethoven, and Wagner, have made such conclusions impossible. The message of music is essentially that of the other arts; and probably none of them has presented it with more fulness or greater allurement.

The theory above cited is a starting-point for the explanation of music in all its forms and manifestations. Melody, harmony, the development of instruments, the relation to language, the universality of the musical appeal, the progress of the art from its incoherent appearances in savagery to its maturest creations in modern times, are all shown to lie in a comprehension of it as thinking in sounds without the intervention of concepts. As such, it spans the whole of thought and is competent to bring to light the whole of experience. It is susceptible, in our opinion, notwithstanding the statement of our author, of translation into picture or poetry; but it has, of course, elements of expression peculiar to itself which constitute its special charm. Wagner's idea of the Opera as the unification of the arts, in which they mutually reinforce the total effect, is thus shown in consonance with inherent possibilities of the case.

Professor Combarieu develops the relation of music to the various sciences, and to the social organization, at full length. The mathematical side of music, its physiological aspects, its remarkable prevalence and power among primitive tribes, its many and remarkable analogies with the institutional life of man — all these are discussed with the learning and system that pertain to a comprehensive treatment of the subject. One may possibly have doubts about a form of thinking that goes on without the intervention of concepts; the truth about music leads, it would seem, to a satisfactory exposition of the emotional nature of mankind, and the adequate expression therefor, and should answer completely certain questions that for a long time have obtruded themselves. Nevertheless, the subject is here treated with a clearness, a fulness, a recognition of its importance, that deserve praise. Music has now reached the point where it can turn back upon itself, and study its own meanings and processes. That music has essentially the same substance and message as the other arts can hardly call for discussion; that it treats profoundly and with inspiration the meaning of this intelligible world in its large aspects, no longer requires debate. Professor Combarieu gives us a sympathetic exposition from this point

* Music, its Laws and Evolution. By Jules Combarieu, Professor of the History of Music in the Collége de France. Authorized translation. New York: D. Appleton & Co.

of view, and does it with singular directness and finish. The work is not merely a technical treatise, it is also an appeal to the general reader, and should have immediate interest for everybody who cares about the great art of which it treats. The translation, although anonymous, is in the main well done.

LOUIS JAMES BLOCK.

A HISTORY OF LABOR IN AMERICA.*

Nearly a quarter of a century ago, Professor Richard T. Ely published his history of "The Labor Movement in America," a pioneer work in its field, and one which has enjoyed great popularity, but which was intended by its author only as an earnest of a greater work to come, one which should constitute when finished nothing less than a complete History of Labor in the New World. The task of preparing this larger work proved, however, too great an undertaking for a single investigator; and the scantiness of the material which was so arranged as to be available for the compiler was brought so forcibly to Dr. Ely's attention that he determined to organize a force of collaborators and endeavor to secure a fund for the prosecution of this task of industrial research. He was fortunate enough to succeed in both these preliminary undertakings.

A portion — said by the editors to be the most valuable part — of the fruits of the investigation conducted by the collaborators is now being shared with the public in the form of ten large volumes entitled "A Documentary History of American Industrial Society." While it is nowhere directly so stated, it is probable that the editors have not abandoned their original intention of producing a narrative history of the labor movement, but that they are offering those interested an opportunity to judge of the thoroughness with which they are proceeding by furnishing them, in advance of the final work, with a partial survey of the materials with which they have to deal. That such publication will prove invaluable to other investigators in the same field, and that it deserves the gratitude of all scholars, will hardly require demonstration.

The title of the work is somewhat misleading; for while the material contained in these volumes throws much light on other subjects than those pertaining to labor, the undisguised purpose of the editors has been to present documents which in one way or another deal with the labor problem. Some exception to this rule may perhaps be allowed in the case of the first two volumes, entitled "Plantation and Frontier," although here too the main purpose has been to throw light on such subjects as the use of coerced labor, whether that of the negro slaves or that of the indentured whites, and to deal with certain aspects of free labor when used either on the plantation or at the frontier. Of the other volumes, two deal with "Labor Conspiracy Cases," while the remaining six will reveal the efforts that have been made by free laborers to better their conditions by means of association, organization, and political propaganda.

To the first volume, Professor Ely contributes a "General Preface" to the entire work, setting forth the history of its inception and the difficulties that have been met with in collecting and collating the material. He also describes in a general way the character of the material which has been gathered by the "Bureau of Industrial Research," which is the name of the organization established to further the work of preparing this history of labor. Much of the material gathered by the Bureau is not included in the contents of the work now being published.

Dr. Ely's Preface is followed by a "General Introduction," written by Professor John B. Clark, who figures as one of the "advisory editors" of the work. Professor Clark mentions what he considers to be the significant economic characteristics of American history, and attempts — not very successfully, it must be said — to formulate a philosophy of American history based on the inter-relation of these leading characteristics. The foremost of American economic theorists is clearly not at home in the domain of history, and we hardly need the testimony of the last page of this Introduction (which is numbered 53-65) to convince us that this "General Introduction" was intended by the editors as a "filler," — a service which it rather inadequately performs.

The real Introduction to the first two volumes is furnished by their editor, Dr. Ulrich B. Phillips of Tulane University, one of the most

* A DOCUMENTARY HISTORY OF AMERICAN INDUSTRIAL SOCIETY. Edited by John R. Commons, Ulrich B. Phillips, Eugene A. Gilmore, Helen L. Sumner, and John B. Andrews. Prepared under the auspices of the American Bureau of Industrial Research, with the coöperation of the Carnegie Institution of Washington. With Preface by Richard T. Ely, and Introduction by John B. Clark. (To be completed in ten volumes). Volumes I. and II., Plantation and Frontier, 1649-1863. Edited by Ulrich B. Phillips. Volumes III., IV., and Supplementary Volume, Labor Conspiracy Cases, 1806-1842. Edited by John R. Commons and Eugene A. Gilmore. Cleveland: The Arthur H. Clark Co.

scholarly investigators in the field of Southern history. As already stated, the subject matter of these two volumes is the "Plantation and Frontier"; and Dr. Phillips's Introduction performs a real service in showing us the part played by these historic institutions in our social and economic development. He claims that the South offers the best examples not only of plantation life but of that of the frontier as well. The frontier in the Northwest was protected by the United States army, and the government of this region was under Federal authority. In the South, on the other hand, little was done to assist the frontiersmen to develop their resources, and the people were consequently left free to develop their own forms of legislation, administration, and military control. Dr. Phillips further shows how both the plantation and the farming systems spread in the South, the conflict between the two systems, the development of their respective fields of enterprise, and the peculiar fitness of each type for the task to be performed. Taking in its turn each of the great industrial areas of the South, Dr. Phillips traces the growth of population, the history of the selection of staple crops suited to the area in question, and the gradual adaptation of the form of landholdings and of agricultural methods to meet the conditions imposed by these crops.

It would be impossible to mention, let alone discuss, most of the nearly 400 documents which Dr. Phillips has elected to give us, either in full or in part, as his selections for illustrating the history of the South between the years 1649 and 1863. In making his selection, the editor tells us that he has sought to combine in each instance the three qualities of rareness, unconsciousness, and faithful illustration. To say that he has succeeded in doing this in every instance would be to claim for him the impossible; and doubtless any investigator in this field will be able to criticize with justice some of the selections made, and to point to others which in his judgment would have better illustrated the tendencies or institutions which it is sought to depict. Yet it may be said with fairness that in no other single work has so much material been collected tending to reveal to us the real character of the Southern people and the problems which they had to solve in the days of slavery and the plantation *règime*, as is to be found within the covers of these two volumes. An economic history of the South could not be written from the material contained in these volumes alone, but at the same time many mistakes made by historians who have sought to interpret for us the story of the Old South would have been prevented could the writers have had access to the material now placed before us as a result of Dr. Phillips's careful research. For the printed materials, political speeches, newspaper and magazine articles and editorials, published sermons, even the governmental reports and statistics with which historians have in the main had to satisfy themselves, were prepared by men who were conscious of the fact that their work was to receive publication; and even though these men were honest in their convictions, and earnestly desirous of setting forth the truth concerning the subjects with which they had to deal, they were hampered by the fact that they had a thesis to defend, and they knew that what they had to say was likely to be used by others as evidence for certain propositions which they desired should be believed. On the other hand, of the documents which Dr. Phillips here offers, many — not all — consist of extracts from letters written to members of the family or to personal friends, never intended for publication: directions from plantation owners to their overseers and reports from overseers to the owners, extracts from diaries and personal memoranda kept for the exclusive use of the writers, newspaper advertisements, and the like, all of which unconsciously describe the real situation in the *ante-bellum* South and enable us to understand somewhat of the life of a by-gone age which few of us, in the North at least, have ever been able to comprehend.

The documents in the first volume have to do entirely with the Plantation, describing its management, routine, staple crops, vicissitudes, supplies and factorage, overseers, and white labor, whether free or indentured. Particularly interesting are those which deal with the experience of planters and overseers with slave labor and that of the bond-servants. It is from these documents that one gets the most accurate information concerning the real advantages and disadvantages of coerced labor; and no abolitionist could have better pictured the economic evils resulting from trying to carry on agricultural operations with slave labor and absentee ownership than do many of these letters and plantation reports. The reader is quite prepared to sympathize with the brother-in-law of Howell Cobb, who wishes that he could trade his negroes for lands. "The lands would lie still, and not bother one like the negroes."

The section dealing with "Plantation Vicissitudes" shows us the fear which constantly pos-

sessed the slaveowner that his most valuable property might at any time be lost, by running away, by theft, by disease, or by suicide. The cholera in particular was a subject of dread.

Other documents of much interest in the first volume are those in which redemptioners in colonial days give the results of their experience in selling themselves into service. Two of these which deserve especial mention are the accounts furnished by an intelligent schoolmaster and by a confessed criminal.

The selections contained in the second volume cover a wider range than do those in the first. About half of the volume contains documents having to do, in one way or another, with slavery and slave labor. Other subjects treated are the free negroes, whose presence in the South was always a thorn in the flesh to the slave-owner, the poor whites, immigration and western migration, frontier settlement and frontier society, manufacturing and town labor, and public regulation of industry and commerce.

Both the bright and the dark sides of slavery are well presented by these documents, and the editor, although a Southerner, has held no brief for either side. Some of the documents contain an element of real pathos, — as, for example, the letter of Billy Proctor to John Lamar, urging the latter to purchase him until he can buy his own freedom. On the other hand, the easy, care-free life of the Jamaica slave is indicated by this statement of an English planter: "As far as I can judge, if I were now standing on the banks of Vergil's Lethe, with a goblet of waters of oblivion in my hand, and asked whether I choose to enter life anew as an English labourer or a Jamaica negro, I should have no hesitation in preferring the latter." Probably the most interesting document in either volume is the one which purports to be a description by an intelligent slave of his experiences as a member of a slave-gang being taken from Maryland to South Carolina. The description of the journey may be a tolerably correct picture of what was likely to occur, but the internal evidence is against the authenticity of the document itself.

The documents that describe frontier conditions are not numerous, but are selected with a view to illustrating conditions in various parts of the South as the frontier was gradually pushed westward and northward. There is an interesting description of a Georgia camp-meeting held in the year 1807, in which "thirty-seven Methodist preachers" participated. Preaching occured four times a day, with usually an exhortation following the sermon, and all-night sessions were not infrequent. The meetings lasted five days, and the average attendance was from three to four thousand. If a statistical estimate of the results of the meetings be not out of place, it may be safe to venture the remark that only "eighty souls converted, including black and white people" seem to be rather scanty returns from such strenuous efforts.

In volumes three and four, and in the supplementary volume, Professors Commons and Gilmore have reprinted the court proceedings in seven important cases, occuring between the years 1806 and 1842, in which combinations of laborers were indicted and tried for conspiring to raise their wages. Several other cases of the same sort are given briefer notice by the editors. All of these cases have to do with what is to-day known as the "closed shop" controversy.

The earliest and perhaps the most important of these cases is that of the Philadelphia cordwainers of 1806. Eight journeymen boot and shoe makers of that city were tried and found guilty of entering into a conspiracy to raise their wages, and each of the defendants was fined eight dollars and costs. The chief point at issue in this and the subsequent trials was as to whether the English common law, according to which combinations of laborers to raise wages were illegal, was applicable to the United States. Notwithstanding a strong showing by the defense, who argued that there was no precedent for such a trial in the history of our colonies, and that the spirit of American constitutions and laws was opposed to this idea of conspiracy, the Recorder in his charge to the jury practically left that body no alternative but to render a verdict of guilty.

The original pamphlet report of this case is very rare, being found in few libraries. How scarce it had become is shown by the fact that only twenty-two years later in Philadelphia itself, when the record was wanted in a similar trial of the journeymen tailors, the counsel for the prosecution said that he had been unable to find any record of the proceedings in the earlier trial. It is a somewhat curious fact that the copy from which the editors have secured their reprint was found in the library of the State University of Iowa.

The later cases reported in these volumes are very much similar to the one just described, with the difference that as time passes both court and jury become somewhat more lenient concerning the offence of the laboring men, until in one or two of the later cases, particularly

in that of the Thompsonville (Conn.) weavers, the verdict turned in favor of the workers. How far the legal question at issue is from being a dead one even today, however, is shown by the recent decision of Judge Richardson of the Massachusetts Superior Court, that a strike called for the purpose of compelling an employer to unionize his shop is illegal.

In a splendid introduction to these three volumes Professor Commons has utilized the facts brought out in these cases and elsewhere to trace the development of industrial organization in the boot and shoe industry. M. B. HAMMOND.

BRIEFS ON NEW BOOKS.

Mr. Howells's memories of Mark Twain.

His forty-four years' intimate friendship with Mark Twain has qualified Mr. Howells to speak with authority, as he does also with all his genial grace and charm and quiet play of wit and humor, on the character and achievements of our foremost humorist. "My Mark Twain" (Harper) is made up of the recent chapters of personal reminiscence published in "Harper's Magazine," sundry "Atlantic" reviews of early books by Mark Twain, and a few later appreciations of the man and his work from other periodicals. The poem, "The American Joke," read by Mr. Howells at the birthday dinner given to his friend in 1905, agreeably closes the book. That the author of "Tom Sawyer" was a boy to the end of his days, and that as a humorist he is to be ranked with Cervantes and with Swift, neither of whom, however, was his equal in humanity; and, further, that as an orator or lecturer he was "the most consummate public performer" Mr. Howells has ever seen, being, on the platform, "the great and finished actor which he probably would not have been on the stage" — these are some of the terms in which are expressed a warm appreciation and hearty admiration of him concerning whose death Johnson's famous words on the death of Garrick might have been uttered with far less of hyperbole than in their original application. Even above his scrupulous honesty in discharging that mountain of debt which was none of his contracting, Mr. Howells rates his friend's "abhorrence of the Spanish War, and the destruction of the South-African republics, and our deceit of the Filipinos, and his hate of slavery, . . . and his support of a poor artist for three years in Paris, and his loan of opportunity to the youth who became the most brilliant of our actor-dramatists," and "even his pity for the wounded bird throbbing out its little life on the grass for the pleasure of the cruel fool who shot it." The book is an instructive and engrossing study of a noble and unique character, and no one can read it without being the better for it. Its fine portraits and views add much to its attractiveness.

An impressionist that impresses.

Shall one be a sober chronicler of truth or a Merry Andrew of literature? Or can one unite the two functions as a critic? These thoughts come naturally to the mind in reading Mr. James Huneker's latest book of essays, "Promenades of an Impressionist" (Scribner), a study of painters, etchers, sculptors of to-day, yesterday, or forever, — Rodin, Rops, Botticelli. Mr. Huneker, in the matter of style, scintillates, challenges, and alternately provokes and delights. He forgets that while cleverness arouses, only beauty of manner satisfies in the long run. Like Mr. Chesterton, he falls over his own smartness again and again; and, if you happen to know something whereof he speaks, you have an uneasy sense that he seizes on the eccentrics and extremists of art or literature or music and uses them for what they offer him as picturesque material. You fear that he will sacrifice a fact to an epigram, or at least that effect with him always comes first. Yet hardly have you said this, when your eye encounters some plangent phrase or some search-light of penetrative opinion, and you feel apologetic. One thing is sure, anyway, with regard to Mr. Huneker: he is neither negative nor neuter. If it be the business of the impressionist not only to receive impressions, but to impress, he certainly does his duty. He offers a kind of *sauce piquante* to the literary feast. The way to read him is to get your humdrum facts from Dr. Dryasdust, then turn to this cocksure art-for-art's-sakist, and respond to his stimulation and suggestiveness. He has sympathy, that precious quality, and love for those he writes of; read him on Degas, or Monticelli, for example,—what a tender-ironic lovely note is that with which he closes his brief study of the last-named colorist: "Alas, poor Fada!" Stimulation, suggestion, sympathy, egoistic bias, and a harlequin's pleasure in the fine phrase, — these are all here and make the volume at once a delight, an irritation, and a danger.

Psychology and reasoning.

In "The Psychology of Reasoning" (Appleton) Professor W. B. Pillsbury has made available a useful guide to a useful subject. The title of his volume suggests either of two references; and it is important to state that its content refers to the psychological analysis of the logical procedures, and not to the general consideration of the wealth of psychological processes that go on in the human mind when it is on reasoning bent. The appeal of the volume is to the student. It sets before him as psychology what has been most commonly considered as logic. Reasoning as an instrument, both in its operation and in the securing of the wherewithal to work upon, is dependent upon a fair range of mental procedure. Experience would be reacted too formlessly and unprofitably were it not that through the mind's logical temper it coalesces in a system, — a system of meanings. The justification of reasoning belongs to logic; the description of the contributory tendencies belongs to psychology. Naturally the latter follows the well-

marked path of the former; and the several chapters of the present volume undertake to set forth what is involved on the psychological side when the mind believes and judges, when it infers and syllogizes, when it proves and generalises and applies. The discussion drifts at times into finer distinctions that seem urgent; but at bottom the only difference between the plain man's account of these processes and the academic one is a more disciplined realisation of the implications. The plain man, like the logician, uses a system to make of his mental rumination a real progressive digestion. He feels less keenly the satisfaction that comes from an inward analysis and justification; but, the student interest once assumed, the expositions furnished by Professor Pillsbury may be warmly commended as a safe and sane guide to the understanding of a technical but important chapter in the mind's productions and processes.

At Vailima with R. L. S.

In Mr. H. J. Moors's agreeably anecdotal volume, "With Stevenson in Samoa" (Small, Maynard & Co.), are a number of corrections of false impressions. At least, the author evidently believes in the correctness of his corrections, and he certainly had full opportunity to become acquainted with the real Stevenson, being his first host and his constant intimate in Samoa, besides acting as his agent and banker in business and pecuniary matters. "It has been said," writes Mr. Moors, "that he took his ill health cheerfully; that is wrong, it was his good health that he took cheerfully." As to the novelist's flageolet-playing, we read: "My friend Carruthers, who had him for a neighbor, averred positively that he played so dolefully upon the instrument as to be a menace to one's enjoyment of life." According to the author's account — and he seems to have been in a position to know, being purchasing agent for the family — enough cigarettes and coffee were consumed at Vailima to shorten the lives of several strong men, to say nothing of one invalid. But the Stevensons were lavish entertainers, and spent a small fortune in enlarging and keeping up their island villa. That they cleared, however, the whole of the four hundred acres attached to it, as at least one biographer has asserted, is declared by Mr. Moors to be false, since only fifteen acres were thus reclaimed from the wilderness. The author's strong disapproval of Stevenson's collaborating with another in story-writing was openly expressed to him at the time of this perversion of his genius, and will be heartily endorsed by all true lovers of R. L. S. Mr. Moors's book is fully illustrated and forms a welcome addition to the already long list of reminiscences of a most winsome personality.

The author of "Vathek."

The rather unaccountable lack of any previous biography of William Beckford, excepting the unsatisfactory compilation given to the world in 1859 by Cyrus Redding, makes unusually welcome "The Life and Letters of William Beckford of Fonthill" (Duffield) from the competent pen of Mr. Lewis Melville. By permission of the Duke of Hamilton, in whose possession, by reason of the marriage of Beckford's daughter Susan to the tenth Duke, are many letters and other papers of Beckford's, much manuscript material of value has been at the biographer's disposal; and the book abounds in extracts from these and other equally important original documents. The many letters, printed entire or in part, tell much of Beckford's life-story in his own words. They are the letters of a man never unmindful of his own dignity, somewhat pompous in style, but revealing great vigor of intellect, a wide range of interests and tastes, varied and extensive learning, and remarkable strength of character and force of will. "He was inclined, especially in his later days, to take himself seriously," we read, "but his sense of honour always saved him from becoming ridiculous" — a timely rescue that the rest of us generally owe to our sense of humor. The most interesting chapters in the book are those relating the genesis and history of "Vathek" and the building of Fonthill Abbey. Numerous characters of note appear as Beckford's friends and correspondents, despite the literally walled-in life he led at Fonthill. Mr. Melville's "Bibliography," with its long list of successive editions of "Vathek," attests the former popularity of that now little-read romance, and it also calls attention to the now never-read other works from the same pen. A contemporary description of Fonthill recalls, in twelve closely printed pages, the splendors of that costly piece of architecture. The French passages in the book are not free from typographical errors, but otherwise the workmanship of the volume is admirable. Ten portraits and two views of the Abbey are inserted. This is a biographical work not likely ever to be superseded.

In and out of Florence.

Fortunately, it is quite impossible to write a dull book about Florence,— not only does the subject forbid, but even a dull person, under the spell of Florence, becomes to a certain extent an inspired one. Hence, in taking up a new addition to the already long list of books about the city, one is pretty nearly certain that while he will find nothing new the chances are that he will not be bored. Such proves to be the case with Mr. Max Vernon's "In and Out of Florence" (Holt). "Florence, Mecca of that sect of believers, persistent even in these breathless days of machines and money-madness, the believers in the reality of the ideal," — the author exclaims on the first page of his book. But he recognizes also that one cannot live on wonder and inspiration alone; even John in the desert had his locusts and wild honey. Many are the persons who, like Mr. Vernon, wish to become temporarily Florentines. Neither hotel nor pension will satisfy; they must take a house or villa, or at least a villino, in order to come into closer touch with the community. All such will be grateful for the opening chapters, deal-

ing with such practical matters as house-hunting, servants, marketing, housekeeping, garden and village (Settignano, in this case.) These details being happily adjusted, the author becomes a chatty but never tedious guide to the usual sights, — the churches, the galleries, the courts and palaces, stray pictures on monastery walls, the streets, the shops, the festas, the nearby excursions to Vallombrosa, Prato, Pistoja, Lucca, and Pisa. The book does not pretend to take the place either of general guide like Baedeker, Gardner, or Hare, or yet of the specialist like Berenson, Hewlett, Hyett, or Zimmern. Rather it is to be commended as agreeable reading for a first-tripper, either before going or after his return. Not the least of its charm is its copious and artistic illustrations of Italian scenery from the drawings of Miss Maud Lanktree, besides the good reproductions from photographs of famous paintings, sculpture, and architecture.

Wool-growing as affected by the tariff.

The purpose of Mr. C. W. Wright's volume on "Wool-Growing and the Tariff" (Houghton) is "to examine the history of the wool-growing industry in this country with a view to finding out what influences have shaped its development and especially to what extent it has been affected by the tariff." The task has been well done, especially the first part of it; and although the author disavows any intention of attempting to state in detail the effect of the tariff at different periods, yet the intelligent reader will not be in much doubt as to the author's opinion in this particular. Mr. Wright very properly realizes that economic results are the product of many variable forces, and he refuses to attempt to assign to each force its weight in bringing about the result. The study shows familiar acquaintance with the original and secondary sources of material. Footnotes and references are numerous, and at the close of each chapter a summary is given — an excellent feature of a study in economic history. The development of the industry is divided into eight periods, viz., wool-growing before 1800; the advent of the Merino, 1800–1815; commercial wool-growing, 1816–1830; the supremacy of the East, 1830–1840; the rise of the middle west, 1840–1860; the Civil War period, 1860–1870; the rise of the far west, 1870–1890; free wool and the end of the westward movement, 1890–1907. It may be questioned whether there is in each case logical reasons for such absolute divisions, but the plan adds interest and definiteness to the subject. The author considers the protective duties to have benefitted the manufacturers more than the growers of wool. The study shows the effect of the tutelage of Professor Taussig, and no better guarantee of its value could be given. A number of interesting charts add much to the value of the book. It is the type of a study which is all too rare, and its contents should be made generally known in this period of wide-spread interest in the question of what shall be the characteristics of our future tariff legislation.

Feminism in England of the 18th century.

Something more than a literary compilation, — quite as much, perhaps, a womans' rights document, — is Miss Ethel Rolt Wheeler's book entitled "Famous Blue-Stockings" (John Lane Co.). The group of brilliant women who formed the kernel of cultured London society between 1770 and 1785 were by no means noisy advocates of woman suffrage, but they proved by their own accomplishment that wit and learning in women are not inconsistent with domestic efficiency and sound common sense, nor even with the retention of feminine charm. More than this, they even raised their voices in calm and gentle criticism of the position assigned their sex, although leaving to their great-granddaughters all forcible efforts to right such wrongs. The arrangement of Miss Wheeler's book is peculiar. Alternating with the general chapters on manners and customs are separate biographies of the leading "Blue-Stockings,"—Mrs. Montagu, the brilliant and lavish hostess; Mrs. Delany, the marvellous artist in "paper mosaics"; Mrs. Thrale, the somewhat melodramatic enthusiast; Mrs. Vesey, the sweet and sympathetic friend of humankind; Mrs. Chapone, the exponent of straight-laced propriety; Fanny Burney, the gifted egoist; Elizabeth Carter, the learned but unassuming translator of Epictetus; Hannah More, the versatile writer, the educational and social reformer. A proem sketches the striking characteristics of the age, and a conclusion treats of its influence on later generations. The author makes dexterous use of the points of contact between these gifted ladies and the more familiar names from the other sex,— Johnson, Richardson, Garrick, Macaulay, Scott, Sir Joshua Reynolds, Goldsmith, John Wesley, and a long list of others. The fascinating spirit of the eighteenth century is caught most delightfully in these lively pages.

Vocations for the trained college woman.

Recent agitations and activities among women have caused the discussion of their particular problems to assume a place not inconspicuous in current literature. A recent publication of the Women's Educational and Industrial Union of Boston, entitled "Vocations for the Trained Woman—Opportunities other than Teaching," answers, with conciseness, many questions necessarily put by the educated woman about to earn her living, and is valuable since it deals with fact rather than with speculation, and is free from sentimentality. The book, we are told, is an outcome of the conviction that many women who are unfitted for teaching drift into that vocation as the one with which they are most familiar; that the teaching which results is poor; and that unsuccessful teachers might become able workers in other fields. In order to suggest what these fields are, and to indicate to what extent a college education helps a woman to attain positions and promotions therein, this series of articles has been prepared by specialists,— men and women actively interested in the subject they are presenting. The

conditions described are largely those now existent in Massachusetts and New York, but the conclusions deduced therefrom are presumably applicable to a more extended area. Seventy articles or thereabouts are grouped under the eight headings of Social and Economic Service, Scientific Work, Domestic Science and Arts, Agriculture, Business, Clerical and Secretarial Work, Literary Work, Art (Illustrating and Designing), and Special Forms of Teaching. Each contributor has endeavored to set forth the qualifications and training necessary efficiently to follow such vocations as he describes, and to take account of the compensations therein and the opportunities for advancement. One is impressed with the fact that nowadays either specialized education or a long apprenticeship is requisite for success in any given field. In presenting these facts, no false lure is held out to the woman about to earn her living; she need, however, find no occasion for discouragement; the search-light has been turned helpfully upon the occupations which are open to her.

The father of Mexican independence.

On the sixteenth of September, 1810, in the churchyard of the little Mexican village of Dolores, there arose from the motley crowd of villagers, armed and unarmed, gathered about their priest, Miguel Hidalgo y Costilla, a great shout, "*Viva Independencia! Viva America! Muera el mal gobierno!*" This battle cry of freedom, known ever since as "*el Grito de Dolores*," is annually commemorated by fitting ceremonies throughout the Republic of Mexico, and has this year had its centennial celebration. Almost simultaneously with that celebration there has appeared in this country a biography of the priest and patriot, the originator of the movement for Mexican independence. "The Life and Times of Miguel Hidalgo y Costilla" (McClurg) is the joint work of Dr. Arthur Howard Noll and Mr. A. Philip McMahon, and is the first complete account of that famous man in our language, if not indeed in any language. At all events there seems to be no adequate biography of him in his own country, and the authors have shown diligence and zeal in getting together, from sources none too abundant, so many facts concerning one whose life in full detail can now probably never be told. Their book, of two hundred pages, is a noteworthy contribution to the history of Mexican independence. A portrait of the patriot, "from a rare print," forms the frontispiece.

The gist of Darwinism.

Professor J. Arthur Thomson justly holds high rank among popular writers on biological subjects. He has the rare ability to present the concrete data of science on the one hand, and the theoretical discussion of such data on the other hand, in a manner that is at once technically correct and untechnically comprehensible and interesting. His latest book, "Darwinism and Human Life" (Holt), consists of a series of lectures delivered in 1909 under the auspices of the South African Association for the Advancement of Science. In the Preface the author states: "It was the chief aim of the lectures to explain the gist of Darwinism — what problems Darwin set himself to solve, and what solutions he arrived at, and to indicate what progress has been made as regards the problems of Organic Evolution since Darwin's day — what has been added to Darwinism, what, if anything, has been taken away, and, especially, what is now being reconsidered." As was to be expected from the quality of Professor Thomson's previous writings, the task thus set has been well done. The book is especially to be commended to college and university teachers who wish to put into the hands of students a brief account of what has been accomplished in the study of evolution, which shall be authoritative and at the same time of a sort to stimulate and hold interest. No better book for such a purpose is available. The last chapter, "Selection: Organic and Social," deals in a sane way with the problems and possibilities of eugenics. A brief but well chosen list of recent books on evolutionary topics closes the volume. It is a pity that so good a book, containing such a wealth of detailed facts to which many a reader will want to refer, should not have been deemed worthy of an index.

The mounted police of the far Northwest.

The events leading up to the organization of the mounted constabulary of northwestern British America, the stern task confronting this gallant force, and divers incidents and adventures from its history, together with the writer's personal experiences as the policemen's guest, in the barracks and on the prairie, are fully and graphically related by Mr. A. L. Haydon in a substantial octavo entitled "The Riders of the Plains: Adventures and Romance with the North-West Mounted Police, 1873—1910," published by Messrs. A. C. McClurg & Co. The author writes that it has been his "good fortune and privilege to be admitted into the confidence of the corps, and thus to acquire exclusive and accurate information." Instances proving the efficiency of this carefully selected and well trained police force abound in Mr. Haydon's pages, interspersed with stories and adventures of a diverting character, and also agreeably diversified with numerous illustrations, chiefly from photographs, and with four maps and diagrams. A chapter entitled "Horse Thieves and 'Cattle Rustlers'" contains some especially striking instances of prompt and successful action on the part of the Mounted Police, and one on "Indian Problems" is of no less interest. In describing the ruthless practices that have cleared the buffalo herds from the prairie, the author uses a far too mild word ("decimation") to denote their rapid depletion. If our buffalo-hunters had been content with decimation the bison (to give the animal its proper name) would still abound in the great Northwest. The present awakened interest in that land of promise makes timely and acceptable such a work as Mr. Haydon's.

NOTES.

Mrs. Humphry Ward has written a new novel, "The Case of Richard Meynell," which will run its course serially in "McClure's Magazine" before appearing in book form.

Two further volumes of the Emerson Journals are shortly to be issued by Houghton Mifflin Co. They will contain virtually all the hitherto unprinted matter written by Emerson from 1833 to 1837.

New editions of two of Mr. E. Phillips Oppenheim's earlier novels, "The Mystery of Mr. Bernard Brown" and "A Daughter of the Marionis," have just been issued by Messrs. Little, Brown & Co., the authorized publishers in America for all of Mr. Oppenheim's work.

During the autumn the Macmillan Co. will publish the first volume of the Life of Lord Beaconsfield, based on his private papers, that Mr. W. F. Monypenny has been engaged upon for some years past. This volume covers the period from Disraeli's birth to his entry into Parliament in 1837.

The general interest aroused by the publication of M. Romain Rolland's romance in ten volumes entitled "Jean Christophe" has led Messrs. Henry Holt & Co. to prepare a translation of the first two, which they will publish in one volume under the title of "John Christopher: Dawn and Morning."

Mr. Harry Peyton Steger, literary executor of the late W. S. Porter ("O. Henry"), would be glad to have copies of any letters or documents from this writer, or to hear from anybody who is interested in a biography of "O. Henry." Communications should be addressed to Mr. Steger at Garden City, New York.

During the spring of 1911 Messrs. G. P. Putnam's Sons are planning to bring out "The Letters of Elizabeth Cady Stanton: An Epistolary Autobiography." The work will be edited by Mr. Theodore Stanton and Mrs. Stanton Blatch. The editors would be glad to receive copies or the originals of any of Mrs. Stanton's letters, which could be addressed to Mr. Theodore Stanton, Rue Raynouard, Paris. Among the materials to be used as explanatory of Mrs. Stanton's letters will be extracts from inedited letters of many of the leaders of the old Abolition Movement.

'Knight's Dramatic Reader for Grammar Grades," by Miss Marietta Knight, embodies a novel idea in school reading. The selections are all in dialogue form, sometimes taken directly from such works as "Julius Cæsar," "Wilhelm Tell," and "Giles Corey of the Salem Farms," and sometimes adapted from such narrative sources as "Alice in Wonderland," "Tanglewood Tales," and "Kenilworth." Every teacher knows that children like this sort of reading better than any other, and the book ought to be particularly welcome. It is sent us by the American Book Co., who also publish "Nature Myths of Many Lands," by Miss Florence V. Farmer, and "Stephen of Philadelphia," a story of the old days in Penn's Colony, by Mr. James Otis.

The importance of publicity for public institutions, and more particularly for public libraries, is briefly treated by Mr. John Cotton Dana, librarian of the Newark (N. J.) Public Library, in Part IV. of his "Modern American Library Economy" (Elm Tree Press, Newark). As in the other issues of this series, it is the the Newark library's methods and their results that are presented. Many modes of attracting public attention to its varied educational activities have been tried by this progressive institution, and what Mr. Dana has to say of their comparative effectiveness is of interest and value to other library workers. "Try all things; keep everlastingly at it; and especially keep everlastingly at it in the newspapers," are his closing words.

It is announced that the Cambridge University Press has taken over the control and copyright of the eleventh edition of "The Encyclopædia Britannica," which is to appear about the end of the year. The Syndics of the Press have thought it wise to explain in a pamphlet the circumstances that have led to this novel departure. The main point is this: that the association of the University with the publication amounts to a guarantee that it is a trustworthy guide to sound learning, being not only up-to-date, but also the work of experts who are entitled to speak on their several subjects. The new volumes represent the elaborate organization and arduous labour of eight years, and the editor, while retaining certain articles of permanent value, has been constantly employed in securing authoritative contributions from new hands in many countries. The whole edition will be issued as a complete work. A current Index has been in use throughout, and special pains have been taken to avoid mere verbosity, duplications, and inconsistencies. So, though the Eleventh Edition occupies but little more space than the Ninth — twenty-eight volumes, including one devoted to the Index, as against twenty-five — it is believed that it will contain twice as much independent information. In the practical question of form there will be a great advance. The use of India paper will reduce the size and weight of the volumes to less than one-third of the average of ordinary paper, and this edition will be provided with limp bindings, so that the difficulties experienced in handling the old cumbrous volumes will entirely disappear.

Four interesting anthologies soon to be issued by the Oxford University Press are "The Oxford Book of Ballads," chosen and edited by Sir Arthur Quiller-Couch; "The Oxford Book of Italian Verse," chosen by St. John Lucas; "The Englishman in Greece," with an introduction by Sir J. Rennell Rodd; and "A Book of Light Verse," edited by Mr. R. M. Leonard. From the same source we are promised new and complete editions of Coleridge, with much unpublished matter, edited by Mr. E. H. Coleridge; of Dryden, edited by Mr. J. Sargeaunt; of Moore, edited by Mr. A. D. Godley; and of Shakespeare, in the "World's Classics" series, with a general introduction by Swinburne, introductory studies by Professor Dowden, and a note by Mr. Watts-Dunton. In the "Oxford Library of Prose and Poetry" the following volumes are announced: Clough's Poems, edited by Mr. H. S. Milford; Shelley's Poems of 1820; Jeffrey's Literary Criticism, edited by Mr. D. Nichol Smith; and Charles Reade's "A Good Fight," being the first version of his "Cloister and the Hearth." Traherne's "Poems of Felicity," now first published from the MS., and edited by Mr. H. I. Bell, will appear in the "Tudor and Stuart Library." Among other announcements of literary interest from this Press are the following: "Six Essays on Johnson," by Professor Walter Raleigh; "Essays by Members of the English Association," collected by Mr. A. C. Bradley; "Letters by Edward John Trelawny," mostly unpublished, edited by Mr. H. Buxton Forman; a second and enlarged edition of the "Pages from a Journal," by "Mark Rutherford," with a companion volume to be entitled "More Pages from a Journal."

Announcements of Fall Books.

The length of The Dial's annual list of books announced for Fall publication, contained in our last (Sept. 16) issue, made it necessary to carry over to the present number the following entries, comprising the full Educational and Juvenile announcements of the season.

BOOKS FOR SCHOOL AND COLLEGE.

Classic Myths in English Literature, by Charles Mills Gayley, revised edition, illus.—Dickens's David Copperfield, edited by Philo Melvyn Buck, Jr.—Macaulay's Essays on Clive and Hastings, edited by Charles Robert Gaston.—Anthology of French Prose and Poetry, compiled and edited by Williamson Updike Vreeland and Régis Michaud.—Projective Geometry, by Oswald Veblen and J. M. Young, illus., $4.—Domesticated Animals and Plants, by Eugene Davenport, illus.—A Laboratory Manual for Soil Fertility, by Cyril George Hopkins and James Harvey Pettit.—Essentials of Chemistry, by Rufus Phillips Williams.—Schiller's Wilhelm Tell, edited by B. J. Vos.—Elements of the Differential and Integral Calculus, by William Anthony Granville and Percey F. Smith, revised edition.—Introduction to Political Science, by Raymond G. Gettell, $2.—The Oregon Trail, by Francis Parkman, edited by William Ellery Leonard.—Industrial Studies in the United States, by Nellie B. Allen, illus.—Elementary Analysis, by Percey F. Smith. (Ginn & Co.)

Laboratory Exercises in Farm Management, by G. F. Warren, B. Sc., and K. C. Livermore, B.S., 80 cts. net.—Poultry Laboratory Guide, by H. R. Lewis, illus.—An Outline of American Civil Government, prepared by the New England History Teachers' Association Committee.—Manual of Free Arm Writing, by H. P. Smith.—College Algebra, by Schuyler C. Davisson, Sc. D.—Plane and Spherical Trigonometry, by D. A. Rothrock, Ph. D.—Analytical Geometry, by N. C. Riggs, M. S.—Introduction to General Chemistry, by J. T. Stoddard, Ph. D.—Qualitative Chemical Analysis, by Charles Baskerville and L. J. Curtman.—The Principles and Methods of Geometrical Optics, by James P. C. Southall, M. A., $5.50 net.—Physical Optics, by Robert W. Wood, LL. D., revised and enlarged edition.—Mechanics and Heat, by William S. Franklin, M. S., $1.75 net.—Laboratory Manual of Physics and Applied Electricity, Vol. I., Junior Course in General Physics, arranged and edited by Edward L. Nichols, B. S., new and revised edition.—Alternating Currents and Alternating Current Machinery, by Dugald C. Jackson, C. E.—Testing of Electro-Magnetic Machinery, Vol. II., Alternating Currents, by Bernard Victor Swenson, E. E., and Budd Frankenfield, E. E.—A Text-Book of Elementary Foundry Practice, by William Allyn Richards, S. B.—Economic Geology, by Heinrich Ries, A. M., $3.50 net.—An Introduction to Zoology, by R. W. Hegner, Ph. D.—A Text-Book of General Bacteriology, by William Dodge Frost, Ph. D., and Eugene Franklin McCampbell, Ph. D.—The Teaching Botanist, by William F. Ganong, Ph. D., $1.25 net.—A Text-Book of Psychology, by Edward Bradford Titchener, Part II.—Industrial History of the United States, by Katherine Coman, Ph. B., new and revised edition.—Democracy and the Party System in the United States, by M. Ostrogorski, new and cheaper edition.—An Introduction to Shakespeare, by H. N. MacCracken, Ph. D., and W. H. Dunham, Ph. D.—Macmillan's Latin Classics, new vols.: Tacitus' Histories, Books I. and II., edited by Frank Gardner Moore; Livy, Book XXI., and Selections XXII.-XXX., edited by James C. Egbert; Cicero's Letters, selected and edited by Dr. Ernst Riess.—New Geographies, by Ralph S. Tarr, B. S., and Frank M. McMurry, Ph. D.—The Siepmann Modern Language Texts, 30 vols. to be published this fall.—Preston-Stevens Arithmetics, by De Forest A. Preston and Edward L. Stevens.—Elements of Business Arithmetic, by A. H. Bigelow and W. A. Arnold.—The Pupils' Arithmetic, by James C. Byrnes, B. S., Julia Richman, and John S. Roberts, A. M.—American History for Grammar Schools, by Marguerite Stockman Dickson, illus.—United States History for Grammar Grades, by Edna Henry Lee Turpin, illus.—Graded Spelling Lists, by George E. Thompson, William E. Parker, James F. Williams, and William E. Chancellor.—A First Reader for New American Citizens, by Frances Sankstone Mintz.—A Practical Speller for Evening Schools, by Frances Sankstone Mintz.—Songs of School and Flag, by Frank R. Rix, new edition.—American and English Pocket Classics, new vols.: The Man without a Country, by Edward Everett Hale; Selections from the Old Testament, selected by F. N. Scott; Imitation of Christ, by Thomas à Kempis, with introduction by Brother Leo. (Macmillan Co.)

A Beginner's History of Philosophy, by Herbert E. Cushman.—Prose Literature for Secondary Schools, edited by Margaret Ashmun, with introduction by Willard G. Bleyer.—Little Mr. Thimblefinger Stories, by Joel Chandler Harris, illus.—The Story of the Roman People, by Eva March Tappan, illus.—Children's Classics in Dramatic Form, Books I. and IV., by Augusta Stevenson, illus.—Riverside Literature Series, new vols.: How to Teach English Classics, by Charles Swain Thomas; Macaulay's Essays on Clive and Hastings, edited by Allan Abbott; Sheridan's The Rivals, edited by Joseph Q. Adams, Jr.; The Nibelungenlied, trans. and edited by Daniel B. Sheffield; The Old Testament Narrative, edited by Alfred D. Sheffield, illus.; Captains of Industry, by James Parton, illus. (Houghton Mifflin Co.)

English Readings for Schools, new vol.: Specimens of Letter-Writing, by Laura E. Lockwood.—A First Book in English Literature, by Henry S. Pancoast and Percy Van Dyke Shelly.—English Literature During the Time of Shakespeare, by Felix E. Schelling.—Animals and Man, by Vernon L. Kellogg.—American Science Series, new vol.: College Text-Book of Physics, by A. L. Kimball.—Elementary Physiography, by R. D. Salisbury.—Coppée's Pour la Couronne, edited by R. L. Hawkins.—Spanish Grammar for Schools and Colleges, by E. W. Olmsted and Arthur Gordon.—Fulda's Der Dummkopf, edited by W. K. Stewart.—Gutzkow's Uriel Acosta, edited by S. W. Cutting and A. C. von Noé.—Handbook of German Idioms, by M. B. Lambert.—Lessing's Laöokoon, edited by W. G. Howard.—German Style, edited by Ludwig Lewisohn.—Storm's Auf der Universität, edited by Robert N. Corwin. (Henry Holt & Co.)

All Around Asia, a geographical reader, by Jacques W. Redway, illus., 60 cts. net.—A Primary Arithmetic, by Charles W. Morey, 35 cts. net.—In-Doors and Out, a nature and dramatic reader for first and second grades, by Sarah M. Mott and Percival Chubb, illus., 35 cts.—Scribner's English Classics, new vols.: Silas Marner, by George Eliot, edited by F. T. Baker; Select Essays by Addison and Steele, edited by Edgar Fairley; Select Poems by Byron, edited by Will D. Howe; each with por-

trait, etc., 25 cts. net.—Cæsar's Gallic War, edited by Arthur W. Roberts and John C. Rolfe, books I.-IV. and selections.—Southern Prose and Poetry, edited by Bruce R. Payne and Edwin Mims, 80 cts.—Ben the Black Bear, by William H. Wright, illus., 60 cts. (Charles Scribner's Sons.)

A History of the United States, by S. E. Forman, Ph. D., illus., $1. net.—Century Readings for a Course in English Literature, by J. W. Cunliffe, J. F. A. Pyre, and Karl Young, $2.50 net.—Century Outlines for a Course in English Literature, by J. F. A. Pyre, T. H. Dickinson, and Karl Young, 75 cts. net.—Advanced Algebra and Trigonometry, by W. C. Brenke, $2. net.—Readings in Civil Government, by Percy L. Kaye, $1.20 net. (Century Co.)

The Story of Worcester, by Thomas F. O'Flynn, illus., $1.50 net.—Domestic Science, a course of lessons for elementary schools, by Ida Hood Clark, illus., $1.50 net.—Field Lessons in the Geography of Boston and Its Vicinity, by Everett L. Getchell, 50 cts. net.—The Louisa Alcott Story Book, by Fanny E. Coe, with frontispiece, 50 cts. net. (Little, Brown & Co.)

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[The following list, containing 136 titles, includes books received by The Dial *since its issue of Sept. 1.]*

BIOGRAPHY AND REMINISCENCES.

John Brown, 1800-1859: A Biography Fifty Years After. By Oswald Garrison Villard, A.M. Illustrated in photogravure, etc., large 8vo, 738 pages. Houghton Mifflin Co. $5.

A Japanese Artist in London. By Yoshio Markino; illustrated in color by the author. Large 8vo, 222 pages. George W. Jacobs & Co. $2. net.

Seven Great Statesmen, in the Warfare of Humanity with Unreason. By Andrew Dickson White. Large 8vo, 552 pages. Century Co. $2.50 net.

Louise Chandler Moulton, Poet and Friend. By Lilian Whiting. Illustrated, 8vo, 294 pages. Little, Brown, & Co. $1.50 net.

My Mark Twain: Reminiscences and Criticisms. By W. D. Howells. Illustrated, 12mo, 187 pages. Harper & Brothers. $1.40 net.

With Stevenson in Samoa. By H. J. Moors. Illustrated in photogravure, etc., 12mo, 230 pages. Small, Maynard & Co. $1.50 net.

The Life and Times of Miguel Hidalgo y Costilla. By Arthur Howard Noll, LL.D., and A. Philip McMahon. With portrait, 16mo, 200 pages. A. C. McClurg & Co. $1. net.

A Lawyer's Recollections, in and out of Court. By George A. Torrey, 12mo, 227 pages. Little, Brown, & Co. $1.50 net.

Three Wisconsin Cushings: A Sketch of the Lives of Howard B., Alonzo H., and William B. Cushing, Children of a Pioneer Family of Waukesha County. By Theron Wilber Haight. Illustrated, 8vo, 109 pages. Wisconsin History Commission.

Reminiscences of a Ranchman. By Edgar Beecher Bronson. New edition; illustrated, 12mo, 370 pages. A. C. McClurg & Co. $1.50.

HISTORY.

The Diary of James K. Polk. Edited by Milo Milton Quaife. In 3 volumes, with photogravure frontispieces, large 8vo. A. C. McClurg & Co. $15. net.

The French Revolution: A Political History, 1789-1804. By A. Aulard; translated from the French of the third edition by Bernard Miall. In 4 volumes, 8vo. Charles Scribner's Sons. $8. net.

A Documentary History of American Industrial Society. Edited by John R. Commons, Ulrich B. Phillips, Eugene A. Gilmore, Helen L. Sumner, and John B. Andrews. With Preface by Richard T. Ely, and Introduction by John B. Clark. Vols. VII. and VIII., Labor Movement. With portraits, large 8vo, gilt tops, uncut. Arthur H. Clark Co.

The Passing of the Shereefian Empire. By E. Ashmead-Bartlett. Illustrated, large 8vo, 532 pages. Dodd, Mead & Co. $4. net.

New Relation of Gaspesia: With the Customs and Religion of the Gaspesian Indians. By Father Chrestien Le Clercq; translated and edited, with a reprint of the original, by William F. Ganong, Ph.D. Limited edition; illustrated, 4to, 452 pages. Toronto: The Champlain Society.

The Writings of James Madison: Comprising his Public Papers and his Private Correspondence, including Numerous Letters and Documents Now for the First Time Printed. Edited by Gaillard Hunt. Volume IX., 1819–1836. Large 8vo, 666 pages. G. P. Putnam's Sons.

The Rise of the Republic of the United States. By Richard Frothingham. Tenth edition; 8vo, 640 pages. Little, Brown, & Co. $2. net.

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DOING SOMETHING FOR THE DRAMA.

That the drama (in this country) needs to have something done for it is an opinion widespread among thinking people. That its present state is parlous is a fact too obvious to need any detailed demonstration. Its diseased condition is marked (among other things) by anæmia, high temperature, congestion, impeded circulation (of ideas), flatulency, and dyspepsia, to say nothing of malignant growths in the vital parts. This congeries of ailments may make the physician smile, but the elasticity of metaphor suffices to justify every one of the elements of this complicated diagnosis. One might even particularize by saying that the sex drama is neurotic, the sociological drama atrabilious, and comedy (especially musical comedy) afflicted with locomotor ataxia. The remedies suggested are as various as the diseases, but the public lacks either the courage to apply them, or the means to make them effective. We seem to need both a self-denying ordinance and a practicable plan for constructive work; thus far neither need is fairly on the way toward being satisfied.

The craving which makes men yield to their desire for unwholesome food and deleterious drink is much like the craving which makes them the supporters of imbecile or mischievous stage-productions. They know that these things are harmful in the end, but they know also that they are just what will satisfy the immediate appetite. It takes a pretty serious danger signal to make the glutton or the drunkard pull up, and it takes an uncommon degree of resolution to impel the debauched theatre-goer to mend his ways. In both cases also there is, besides the element of personal responsibility, an element of social responsibility that has even less chance of being properly heeded. The appetite grows by what it feeds on, no less in the moral than in the gross material sense. The allurement of cakes and ale is not noticeably lessened by the presence of the virtuous abstainer, and his attitude seems more of a matter for jest than for profitable example.

If the self-denying ordinance is too drastic a way of reforming our weak human nature (dramatically speaking), there is at least a considerable measure of hope in the constructive

plan. There is surely a fringe of play-goers who might be lured from the altars of their false gods if temples of a purer worship were provided for them. All play-goers are not wedded unto their present idols, and many of them are restive under their bondage. It is the salvation of this fringe that should be the immediate object of workers in the interests of a better drama, and it constitutes a more numerous body than most people suspect. When it has become detached from the following of the vulgar commercialized theatre, there will be another fringe just inside it made ready for further missionary enterprise, and thus the good work may go on indefinitely. *Festina lente* must be the motto of all such efforts for dramatic regeneration, and it is not reasonable to expect that the syndicate will find its occupation gone for a long time to come, but it is already attentive to certain ominous notes of warning that have been heard of late.

The constructive problem (which is essentially a problem of education) may be attacked in two ways. The first of these, and the most obvious, is that of providing good theatres, animated by a higher purpose than that of money-getting, and letting the leaven of their influence work silently upon the public. If public support of the stage is a policy too alien to the spirit of our institutions to be hoped for, there is still the possibility of private support, in the form of guaranty or endowment, which may easily match the achievements of the European subsidized playhouse. We have urged this sort of enterprise in and out of season, and our faith in its potentiality for good has within a year received notable confirmation in the deserved success of the New Theatre. We have also applauded the worthy aims which have characterized Mr. Donald Robertson in his interesting experiments of the last three years. Moreover, there is a sign of promise wherever a good stock company is brought together, or wherever an individual manager sets resolutely to work in raising the standard of taste in his community. Mr. J. E. Williams, of Streator, Illinois, is such a manager, and bears witness to his faith in these striking terms:

"I give it as the testimony of twenty-five years of theatre management that nothing permanently pays except the building up of a sound and healthy taste in the patrons of a theatre. The flashy and trashy 'shows' that merely entertain leave no after draft; they only exhaust and dissipate, create satiety and surfeit, and a craving for more and more spice, sensation, and vacuous excitement. The drama of merit alone creates a desire for more and better drama, and out of my twenty-five years of experience with one constituency I bring you the conviction that nothing but the best will last. When I began my management twenty-five years ago, to announce an artistic performance in my town was like putting up a sign for people to keep away. Now my chief perplexity is that I cannot get performances that are good enough for those who have been with me through these years."

So much for the method of creating a place of repair, and attracting the public to it by degrees. The other constructive method is that of building up the right kind of audience for serious dramatic performances, thus creating a demand so pronounced that the managers most hardened in the old commercial ways will respond to it. Work in this direction is being silently fostered all over the country by lecture-courses and study-classes and university instruction. It is being helped on by every dramatic reviewer who has a free hand and puts conscience into his writing. It is encouraged by every publisher who ventures to print plays in the form of books. It is the avowed aim of the Drama League of America, organized this year for the express purpose of organizing the theatre-going public in the interest of plays that are worth while. There is much evidence that the public is ready to be thus organized, and upon this point we may quote from an article in the London "Nation" written in advocacy of an Ibsen season.

"Nothing really stands in the way save the contemporary passion for pageantry. Ibsen's middle-class interiors, his rigid adherence to the unities, his refusal to court variety by so much as a needless change of scene from one room to another, his choice of characters whom it would be a desecration to set forth with showy clothes or dashing manners — these are probably still the chief drawbacks to his popularity. But we are nearing a phase of civilisation in which there is a public for the actor and actress who represent. A debased stage asks only for violent passions exhibited with a certain virtuosity. An actress must be able to play an hysterical movement as a violinist must play his cadenza. Or, if it escapes that worse phase of vulgarity, its aim is to display a charming woman or a gallant man."

The League of which mention has just been made came into existence as a woman's club movement, and was launched last April at a meeting of delegates from no less than sixty-three such clubs in and about Chicago. Its declared aims are "to co-ordinate the work of all associations and individuals already interested in educating the public to appreciate and demand the best drama," and "to awaken the public to the importance of the theatre as a social force and to its great educative value, if maintained on the high level of art and morals." Its most important work is to be done by the simple process of singling out the most praiseworthy plays visible at a given time, and urging

its members to see them. The recommendations take the form of bulletins sent to its members as promptly as possible after a first performance, which means, for example, that in the present month, something like ten thousand members of women's clubs in this city and its suburbs are being directly urged to see Mrs. Fiske in "Becky Sharp" and "The Pillars of Society" and "Hannele." Since the predisposition to take such advice already exists, it ought to be fairly evident to the most obtuse of managers that here is a force to be reckoned with, and that support of this kind is worth making some effort to gain.

Such a plan of organizing, by no means the whole public, but a considerable section of it, in the interest of a high theatrical ideal, certainly seems feasible, and we can see how there may be created by its agency "a body which shall faithfully support all plays receiving the League's stamp of approval — a body which shall consider itself pledged to ignore all plays deliberately catering to indecencies or that are of no literary or structural value." There are doubtless pitfalls in the path of such a movement, and the chief of these dangers is that the standards adopted may become too feminized or too finical. There must be a good deal of tolerance, of a kind, in such a propoganda — not the tolerance which makes concessions to showiness or vulgarity, but that which does not balk at virility or the freest forms of portrayal of life, provided only they be sincere. The pressure of public taste has shaped the American novel into a shape so flabby, and given it a content so devoid of vitality, that it offers a horrible example of what fiction ought not to be. The pressure to be applied to the American play must be of a very different nature, if our last case is to be any better than our first. The aim must be nothing less than truth, coupled with entire freedom of expression; otherwise the effort will be futile, and the outcome not worth striving for. We must, for a long time to come, go to the schools of the Continent for our instruction, slowly and painfully learning from them the lesson that life itself, and not the trappings of life, is what the stage should exhibit.

Dr. Fridtjof Nansen has completed a large work on the exploration of the Northern and Arctic regions from the earliest times. He describes the various expeditions, and traces the growth of the geographical ideas they suggested. The book, which will be illustrated, will be published in several languages.

CHATEAUBRIAND IN ENGLAND.

I.

A good while ago, one of the many writers about Chateaubriand, M. Victor Giraud, observed that there remained an interesting chapter in literary history to be written on the English origins of Chateaubriand's thought. "Let us not forget," he said, "that it was in England that Chateaubriand remained for seven years; there that his religious crisis occured." At one time it seemed probable that the great romanticist would have an English biographer in the Rev. John Mitford, who would certainly not have failed to trace the English influence upon him; but that book seems never to have been written. Nor need we any longer greatly deplore the circumstance; for a French writer well known to American readers, M. Anatole Le Braz, has, in a charming style that is neither trivial nor too erudite, inscribed this "interesting chapter." * M. Le Braz justly complains that most of the critics and biographers who have occupied themselves with his hero have not kept the fact well before them that from 1793 to 1800, at the very turning-point of his career, Chateaubriand lived either in London or in the environs of London, without revisiting France. In determining the dates of that long sojourn, little heed is to be paid to Chateaubriand's own statements: as Professor Dick has it, the author of "Mémoires d'Outre-tombe" *savait apprécier le vague des dates non moins que le vague des passions.*† It is very certain that, if "the American forest may be said to dominate the writer's works,"‡ the years passed in England were fully as rich in meaning as the months spent on our own side of the Atlantic.

It was, indeed, in the library of the Rev. John Ives, at Bungay, in Suffolk, that Chateaubriand received many of those impressions which he "worked up" later, in the sonorous prose of the "Natchez," the "Mémoires," and the "Voyage en Amérique." For the Rev. Ives was not merely a Hellenist and a mathematician, an excellent father and a genial host, a man of the cloth and a famous bottle companion, — he was also a former missionary to the Americans. Like René, the good clergyman had feasted his eyes upon the grandest spectacles of the New World.

> "He had penetrated the savanas; he had descended the rivers in his canoe; he had lived in wigwams and had smoked the calumet; he had practised at length the wild life of which the author of the 'Natchez,' (partially blocked out at this epoch), proposed to write the 'epic.' His was, in fine, the prowess that the cadet of Brittany had realised only in his dreams."

As John Ives's guest, then, did Chateaubriand first make a close study of the narratives of Carver

---

* "Au Pays d'Exil de Chateaubriand," par Anatole Le Braz. Paris: H. Champion, 1909.

† "Revue d'Histoire Littéraire de France," Janvier-mars, 1908; article of E. Dick: "Le Séjour de Chateaubriand en Suffolk."

‡ "Atlantic Monthly," April, 1908; article of W. B. Blake: "Chateaubriand in America."

and Bartram; perhaps, too, of Raynal and Charlevoix and the rest. And yet it is surely too much to say, as does the latest writer on Chateaubriand, Mr. Francis Gribble, that everything in the French romanticist's writings about America belongs to Bartram,—"nothing to Chateaubriand — nothing, that is, except the flowing periods."* What should at least be evident to the most casual follower of Chateaubriand's career is that the chapters "America" and "England" are associated in more than temporal sequence.

II.

Chateaubriand's return from the Western World is an old story. In a cabin somewhere in the Blue Mountains, an English newspaper fell into his hands. Its edges were frayed, but its contents were far from stale reading for the wanderer. By the candle of a Pennsylvania mountaineer, the traveller read of the French King's flight, and of his arrest at Varennes. In spite of all his vagaries and contradictions, Chateaubriand was ever loyal to his order, to his King, and to France: it was in the nature of things that he should return to Europe, to serve in the ranks of the *émigrés*. He suffered as well as served, as it fell out. It was his fate to be left for dead on the battlefield, and to pass through many another adventure before, ragged and broken in health, he made his way to England, — the haven of the *ci-devants*. Meantime, René had made a marriage of convenience; his bride was one Mlle. de Lavigne, an heiress.† Let us try to remember the existence of Mme. de Chateaubriand a grain more faithfully than did her unfortunate husband. Unfortunate he surely was,—one may glance, in passing, at the picture which he has left of the life he led in his lodgings in Holborn:

"I was devoured with hunger; I burned with fever; sleep had deserted me; I sucked pieces of linen which I had soaked in water; I chewed grass and paper. When I passed the bakers' shops, the torment I endured was horrible . . . I could have eaten not only the provisions, but the boxes and baskets in which they were packed."

Even so, Chateaubriand's plight was no worse than many a compatriot's. There is no reason for doubting his tale that he landed at Southampton with only thirty louis in his pocket. Had Chateaubriand been "romanticising" this part of his own life, he would have made the amount smaller by at least one-half. And yet, on occasion, the writer did unmistakably "touch up" the record of his English exile. Story-tellers by profession seem almost always to forget that the plain truth is as romantic as their fairest and remotest fancies. But Chateaubriand had always too high a regard for appearances; and, besides, he had more preoccupations than that of the writer who seeks only to interest his public. Most of all he sought to prove René unique,—as different from other men as Rousseau himself, and no less different from Rousseau. England teemed, in post-revolutionary times, with French gentlemen reduced to giving language lessons; most of them, according to Chateaubriand himself, were thoroughly incompetent. And did he not write in the "Essai sur les Révolutions," in the chapter, "Aux Infortunés," that he who is of high rank *(d'un ordre supérieur)* must regard as the greatest of all possible misfortunes to be obliged to renounce the free exercise of his faculties *(de renoncer aux facultés de son âme)* and to pass his days in teaching his neighbor's stupid children their *a, b, c's (à faire des mots aux stupides enfants de son voisin)*? "Such a man would sooner die of hunger than procure, at such a price, the necessaries of life." Holding these views, it is small wonder that René concealed the true nature of his occupation during the years of his obscurity.

Let us not, however, dwell upon the bad taste of that concealment. It must have seemed to him a too banal matter, his going down from London to take a place in Mr. Brightley's private school at Becles, in sleepy old Suffolk: a county that was to remind him almost startlingly of his own Brittany. He spins, then, a yarn about a society of Suffolk gentlemen, headed by the Rev. "B. S." (Bence Sparrow), who were engaged in antiquarian research. These supposititious antiquarians engaged Chateaubriand to decipher the thirteenth-century manuscripts, composed in French, which formed one part of the collections. This, at least, is one of the romances to be found in the "Mémoires." The true story of Chateaubriand's stay at Becles is set down in the new book by M. Le Braz,—and it is interesting enough to have engaged Chateaubriand himself. Here one may read (not for the first time) that Chateaubriand's incorrigible pupils called him "Monsieur Shatterbrain." Other pupils were the ladies of the nearby country-seats,—all of them incontinent to have their French pronunciation polished off by the well-born and handsome young man who called himself in America, "M. de Combourg."

The tale of his little flirtations at Becles is innocent enough. René was, however, more than a professor of French conversation and French literature. He posed, too, as an amateur disciple of Lavater. The ladies at Bence Sparrow's rectory gave him unsigned specimens of their handwriting, and he amused them with the characters he deduced. He

* "Chateaubriand and his Court of Women." By Francis Gribble. New York: Charles Scribner's Sons, 1909. In the earlier chapters of this interesting book Mr. Gribble is in too great haste to get Chateaubriand out of America, out of England, that he may ensconce him in his "Court of Women." Mr. Gribble coolly denies (pp. 35-37) that Chateaubriand ever called upon George Washington, at Philadelphia,—though telling evidence of that visit has been found at the Congressional Library at Washington, and twice laid before the reading public ("Publications of the Modern Language Association," June, 1907).

† There has very recently appeared (Paris: Emile-Paul) a volume, "Les Cahiers de Madame de Chateaubriand Publiés Intégralement avec Introduction et Notes, par J. Ladreit de Lacharrière." It is almost twenty years since M. Pailhès discovered these memoirs, which remained in the hands of Chateaubriand's descendants; but even M. Pailhès never published them in their entirety. That act was left to M. de Lacharrière. The "Cahiers" make a readable supplement to the "Mémoires d'Outre-tombe."

numbered the sheets of paper on which the samples of handwriting were offered him; he then drew pleasing portraits of the various numbers. Number two was, he said, "a very pretty young woman. Something of the levity and the elegance of the Nymph. Witty; a lover of pleasure,—*à sa mode;* sometimes capricious; a little peevish, even. Capable of hate and of love. Generous and good. No great talker." What woman would not be delighted to be found by so charming a French teacher and graphologue, *capable de haine et d'amour,*—witty, withal, and combining the levity and the elegance of the Nymph?

III.

Chateaubriand's traffic with the fair women of Suffolk was not confined to readings of their chirography. (His stay there had, too, its interludes of botanising,—for, like Rousseau and Bernardin before him, he occupied himself with herborizing: "armed with his scissors, style, and glass.") For, after Becles, came Bungay: "twin-village" to Becles; and at Bungay was enacted the comedy which is at once the most absorbing and the most serious of all the English comedies in which Chateaubriand was a principal. It was at Bungay that John Ives dwelled,—the clergyman already spoken of: he whose earlier parish had lain over-seas, the father of the Charlotte whom Chateaubriand immortalized by loving; and Charlotte was, beyond a doubt, the "Clarisse" of one of Chateaubriand's rare poems:

> "Oui, je me plais, Clarisse à la saison tardive,
> Image de cet âge où le temps m'a conduit;
> Du vent à tes foyers j'aime ta voix plaintive
> Durant la longue nuit . . . "

Chateaubriand was twenty-seven when he wrote his verses. Clarisse (Charlotte Ives, that is) was but fifteen,—"Juliet's age," M. Le Braz reminds us. To the Juliet of the clergyman's daughter, Chateaubriand played Romeo. Those who know the portraits of the Frenchman need not be told how well he looked the part. And doubtless he acted it as well as if there were no Madame Romeo pining for him somewhere in Brittany.

IV.

At Bungay, as at Becles, Chateaubriand supported himself by teaching his language to the Islanders. It was, doubtless, this occupation of his that brought him into intimate relations with the Vicar's daughter; though long before the climacteric winter of 1795–1796 he was, if one may believe his own story, hospitably received in the Vicar's home. "The young lady questioned me about France, about literature; and she asked me to indicate a course of reading for her. She wished particularly to know the Italian authors, and begged me to give her some notes on the 'Divine Comedy' and the 'Jerusalem.'" So the "Mémoires."

We have seen that at Becles Rectory Chateaubriand came to give lessons in French conversation and remained to demonstrate his proficiency in chirography. At the Vicarage, he went a stage further. Everything conspired to establish the young man on terms of peculiar intimacy with this household. There was a triple bond between the young stranger and the bibulous parson: literature, port wine, and America. And the Vicar's family was in the goodness of its heart disposed to shelter and repose the stranger fallen on his seven lean years. Seated at the Vicar's table, where there was always plenty, and never a touch of ostentation, the exile found himself at home as nowhere else. Ensconced in the snug inglenook, he felt that true contentment which belongs to us only when we are sure of our welcome. He felt himself no longer "an object of curiosity." At his ease there, he was in a mood to be delighted by every action, every trait, every expression, of his generous hosts. "If I could have been told that I was to spend all the rest of my days buried in the bosom of this retiring family, I should have died of pleasure," he confessed in his "Mémoires," many years after. The Vicar's daughter joined to the charm of youth the quality of intelligence. "Like the Francesca and the Paolo of the 'Divine Comedy' that they pored over, it was in bending their heads over the same book that they took possession of one another's heart." Sinful, all this, on the part of the Paolo — the Romeo — the René — who had a wife in France (albeit a wife only in name). Still, it is worth while to remember that Chateaubriand regarded himself at this period as a doomed man. Had not Dr. Goodwyn, author of the "Dissertatio Medica de morte Submersorum," in some sort abridged his responsibilities, in warning him that his life was to be a short one? But, what is most significant of all, René was René!

For these were the days when Chateaubriand was working at his American novels, and elaborating the histories of René and Céluta. Perhaps he was hardly deceived in feeling that a curse lay upon him and on all he loved.

> "To love and to suffer was the double fatality that he imposed upon whomsoever approached his person. Cast into the world like a great misfortune, his pernicious influence was communicated to those about him. It is thus that there are trees, beautiful to the eye, to breathe whose air or to enjoy whose shade is death." *

Chateaubriand was fully persuaded of this fatality; fully convinced that he exerted his baneful influence, willy-nilly. *Il y avoit dans René quelque chose de dominateur, qui s'emparoit fortement de l'âme.* It would seem that the obsession of self was so strong with René that he believed it to extend to all those in his circle: nor was he altogether wrong. And, just as his readings in the library of the returned missionary may well have spurred him on to the production of his pseudo-scientific chapters, and furnished him with much of the material for his narratives of American travels, real and imagined, so would his relations with Charlotte seem to have suggested more than one passage of those same travels and of his American novels. "In my opinion," Professor Dick has written, "a great part of the idyll of Bungay passed over into the novel of

* "Les Natchez," éd. Pourrat (1836), t. I, p. 208.

'René,' the person of Chateaubriand adding itself to the person of Lucile, and confusing itself with her to form the strange personage of Amélie. Amélie, in so far as she is René's sister, is Lucile; in so far as she is his sweetheart, she is Charlotte." And at the conclusion of his book on Chateaubriand in England, M. Le Braz expresses, quite without presumption, his hope

"to have established that Atala is Charlotte, and that 'Les Amours de deux Sauvages dans le Desert,' if they had, perhaps, the original object of 'painting' the fraternal ardours of Lucile and of François-René in the desert of Combourg, did not find their essential theme, and were not fixed in their definitive form till Love, Love without epithet, Love in the singular, had enriched the heart and the genius of Chactas, returned from America. It is Charlotte, again, who, in the 'Natchez,' appears to us with the features of Céluta — whose very name seems to have been formed from hers. It is she, finally, who, in her third and final incarnation, is brought to life under Greek skies to follow Eudore into the arena of the 'Martyrs.' Yes, the daughter of the 'priest of Homer,' *Cymodocée aux beaux bras*, . . Cymodocée, *cet astre charmant*, rose in the poet's imagination, not from the clear horizons of Hellenic Arcady, but from the 'confused and vapoury' distance of Arcadian Bungay."

M. Le Braz is, like Chateaubriand, a Breton — like him, a poet.

V.

In following the fortunes of Charlotte Ives as a literary inspiration, we must not altogether forget the unlucky Charlotte of real experience. Chateaubriand never lost the memory of Charlotte's large dark eyes. Memory, indeed, was all that was left to him after the *dénouement* of the little tragi-comedy. A fall from a horse — from his favorite white pony, it may well be — laid him up toward the end of the winter of 1795–1796. An accident to your hero, a not too serious accident, is ever a finishing touch to your romantic pieces. *Il ne faut jurer de rien* . . . And the young French teacher, suffering from his unhorsing, was cared for at the Vicarage. By turns they nursed him,— the worthy port-soaked clergyman, the gentle mother, and brown-eyed Charlotte, "who was an excellent musician." The clergyman told all over again the tale of his American adventures. Mrs. Ives took the place of the aged woman who was so soon, in dying, to lead back into the fold this erring sheep (*J'ai pleuré,—et j'ai cru*). Charlotte Ives read to him— sang to him — listened to phrase-making out of the "Natchez." It was as pretty a diversion on a penny whistle as anything in "Richard Feverel" — while it lasted.

Without being wealthy, the Vicar of St. Margaret's was removed from want. Like his wife, too, he seems to have been unworldly in his plans for his daughter. Her happiness came first: that much is certain. Nor did this couple forget (nor their daughter, either) that the young Frenchman whom they befriended was, while a pedagogue by trade, a peer of France by birth. In fine, they were resolved to make it a happy family—an eighteenth-century *entente cordiale*. Chateaubriand was on the point of going to London to read the proof of his first book. Let us turn to the "Mémoires":

"'Sir,' she [Mrs. Ives] said in English, youbehold my confusion: I do not know if Charlotte pleases you, but . . . my daughter has certainly conceived an attachment for you. Mr. Ives and I have consulted together: you suit us in every respect. We believe you will make our daughter happy. You no longer possess a country . . . what is there to take you back to France? Until you inherit what we have, you will live with us.'

"Of all the sorrows that I had undergone, this was the sorest and the greatest. I threw myself at Mrs. Ives's feet; I covered her hands with my kisses and my tears. She thought that I was weeping for joy, and . . . stretched her arm out to pull the bell-rope; she called her husband and daughter.

'Stop!' I cried. 'I am a married man!'"

Thackeray wrote, it will be remembered,

"Now Charlotte was a married lady,
And a moral man was Werther."

In Chateaubriand's romantic case, the situation was reversed.

VI.

A sordid ending for the tragi-comedy, an ending not without grim humor. But let us proceed to the anti-climax. Life is seldom without a variety of these. Let us, then, look in upon the wedding of Charlotte Ives, on the seventh of April, 1806, to Samuel Sutton, later Rear-Admiral. No, on second thought we will do well to absent ourselves. We will not attend, either, the subsequent meetings of Mrs. Sutton — a widow with three sons — and her first lover: school-teacher no longer, but now Ambassador of France. The romance is deflowered; if it be true that George Crabbe, the Suffolk poet, had it in mind when he composed his poem of "The Deserted Wife," that need not surprise us, — what subject *would n't* Crabbe have used, had the fancy possessed him?* But one does not care to linger over this subject. Who would contribute to those inky streams of sentimentality and pruriency poured out by latter-day writers about Chateaubriand?

I have exceeded the limits of a review, yet started only to review the book with mention of which this paper was begun. For it is pleasant to see it demonstrated — as demonstrated it is on every page of M. Le Braz's volume — that a close personal study of a very indiscreet man of genius may lead to something better than the accumulation of details, now scandalous, now simply trivial. The new contribution to our knowledge of the man and the craftsman during the most critical period of his career does more than yield to future biographers numerous interesting personalia. The reader of M. Le Braz returns to the old-fashioned romances of Chateaubriand — so vitally important in the history of nineteenth-century fiction, so eloquent and

* This little-known tale of Crabbe's remains in MS. See "George Crabbe and his Times," by René Huchon, translated by Frederick Clarke, M. A., London (Murray), 1907, pp. 440; 515–516. See likewise "Au Pays d'Exil de Chateaubriand," pp. 208 *seq.* The meeting between Chateaubriand as Ambassador and Mrs. (not "Lady") Sutton seems to have taken place at London between April and September, 1822; it was the significant date of June 16, 1822, that the Rev. Crabbe set to the first page of his MS. poem.

so vivid in themselves — with new zest and a quickened understanding. And whatever we may think of René, judged on his own confessions, one can but be charitably disposed toward the deceiver whose misadventures are traced for us with the deftness of his most recent chronicler. It is a charming excursion, — one's arm-chair journey "Au Pays d'Exil de Chateaubriand."

WARREN BARTON BLAKE.

CASUAL COMMENT.

A SIMPLE TEST OF WIT AND HUMOR has been discovered by the Simplified Spelling Board. In the current issue of the "Simplified Spelling Bulletin" occurs an editorial entitled "Their Penury of Wit," which gives one to understand that advocacy of simplified spelling argues a capacity for wit and humor in the advocate, whereas opposition is indicative of a lack thereof in the opponent; for "humor implies a tolerance of mind, a sense of human limitations, an absence of conceit, a kindly, genial atmosfere, in which understanding and good nature unite to keep the mind level and democratic, but undeluded." Therefore, "persons who commit themselvs to the wholly unintellectual idea that a common human invention and custom like English spelling, can not be, and ought not to be, improved in any way, are by the very conditions of their existence deprived of wit and humor." Fortunately the same editorial page contains by chance an example of wit, or at least of sarcasm, as conceived by the genially tolerant simplified speller. Referring to the summer session of the Iowa State Teachers College, the good-natured, level-minded, and democratic writer says: "In the Bulletin giving the courses for the Summer Term of 1910 twelv professors are enterd each as 'hed of the department' in which he works, and one lady is described as 'hed critic' in the department of training and teaching. Can such things be, and overcome us in the Summer Term, without our special wonder? Can it be that these teachers use their *heds* — learn with their heds, criticize with their heds? What will become of a college where the teachers use their heds even in spelling?" We ourselves are "overcome," and shall henceforth rarely attempt to be facetious at the expense of simplified spelling.

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THE NEW OXFORD MOVEMENT, as it may prove worthy of being called, under its present masterful Chancellor, Lord Curzon of Kedleston, promises to put fresh life into that ancient seat of learning, to do away with some of the time-honored absurdities in its administration, and to bring it more closely in touch with the outside world. The Chancellor's "Principles and Methods of University Reform," issued seven or eight months ago, has been followed, after thorough study of the subject on the part of the Hebdomadal Council, the supreme governing body of the University, by a hundred-page volume of recommendations of its own. Between the two, the Chancellor and the Council, many rumors have come into being concerning possible future technical and commercial courses to be offered at Oxford, and concerning the more than possible dropping of Greek as a compulsory study. But we still hope that the remorseless march of "progress," industrial and practical, impatient of tradition and abhorrent of sentiment, will spare for a few generations longer the venerable honors course in *litterae humaniores* that is thought to-day to have equipped for their present high and influential positions many men prominent in both houses of Parliament, in the civil service at home and abroad, and in journalism, to say nothing of those more strictly devoted to learning and literature. London and Leeds and Birmingham have schools and colleges for scientific and technical and commercial studies; let Oxford and Cambridge preserve as long as possible the atmosphere and the traditions that are of so much more value to the world than any "get-there-quick" curriculum of bread-winning electives.

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A QUESTION OF BRISKNESS IN BOOK CIRCULATION is involved in the Grand Rapids Public Library's report of book renewals for the past year. Only a little more than three and one-half per cent of the books issued for home use were renewed at the end of two weeks for a like period; and yet the librarian adds: "It is the unanimous opinion of the heads of the departments that it would be advisable to abolish the renewing of books, and to issue all books, except 7-day books, for a straight period of four weeks, without renewal." Would not this considerably increase the number of unsuccessful applications for desired works? The bulk of the books that circulate at all are drawn, at one time or another, by the "general reader," as we like to call him; and to lengthen the retention period would be to curtail the general usefulness of the books. Moreover, would it not also prove, in some degree, a discourager of diligence and an encourager of waste of time? With a month before one in which to read a book, the chances are more than a few that it will not be even opened until the third week, and perhaps not opened at all. Long ago the Boston Public Library abolished renewals altogether, making two weeks the inexorable limit, with results apparently not unsatisfactory.

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THE JAPANESE CONCEPTION OF POETRY, as expressed by Baron Takasaki, who for twenty-five years has held the high position of chief of the poetry office, or, as we should say, poet laureate, merits attention. He says: "Uta, or poetry, is nothing but the human heart; poetry is born with man, the Japanese uta with the Japanese and Japan. There is nothing more absurd than to try to learn how to write poetry; we have only to make our own soul nobler and truer, and that is poetry. To give it a voice seems to me a secondary sort of thing; if we have our own voice, we should sing,

as simply and truly as the bird or the wind. . . . Poetry is not an art: I protest against its becoming artificial. Poetry is not to be made, but sung. Poetry is nothing but the true heart." The short poem of thirty-one syllables, so common in Japanese literature, has a simplicity and spontaneity in accord with this definition of poetry, and seems to be written, or uttered, by persons in all walks of life, as the natural and inevitable mode of expressing a striking or beautiful thought. The Mikado himself is said to be a skilled maker of these bits of verse, some thousands of which are now credited to him. But Baron Takasaki's definition of poetry as "nothing but the true heart" is, with all its fine suggestiveness, rather too vague to be useful.

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THE CLOSE OF A FORTY-YEARS LIBRARY RECORD came with the recent death of James L. Whitney, who for almost forty-one years had been connected with the Boston Public Library, and had held the office of librarian for four years, from 1899 to 1903. A college graduate (Yale '56) and throughout his long life a close student and something of a writer and editor, he trained himself for librarianship, so far as he had any training, in the book business, being for years one of the proprietors of the Old Corner Bookstore in Springfield, Mass. Entering the service of the Boston library in 1869, he concerned himself especially with the perfecting of its catalogues and with the study and arrangement of its manuscripts. His catalogue of the Ticknor library of Spanish works is widely known and is highly valued for its scholarly excellence. The only survivor of the seven more or less remarkable brothers and sisters of whom James Lyman was one of the most gifted is now Mr. Henry M. Whitney, librarian of the Blackstone Memorial Library at Branford, Connecticut. Josiah Dwight Whitney, the geologist, and William Dwight Whitney, the philologist, were of this famous family, the father being Josiah Dwight Whitney of Northampton.

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GLIMPSES OF GREATNESS, in the flesh, living and moving before us, we are nearly all ready to scramble for and, if necessary, to suffer considerable crushing and bruising for the sake of obtaining. Can one imagine anything more enviable than to find oneself in the position described by Mr. Ford Madox Hueffer in the October "Harper's Magazine"? It was once his fortune — doubtless his too-little-appreciated fortune — as a boy to have Carlyle describe to him, at his grandfather's request, the occasion on which he, Carlyle, had gained a near and leisurely view of Schiller and Goethe drinking coffee together, under a May tree in bloom, in a garden restaurant at Weimar. By the judicious bestowal of a thaler upon a waiter he had obtained the privilege of donning the servant's white apron and ministering to the wants of those two famous men as they sat, in court dress, with wigs and swords, at a damask-covered table. To have seen Shelley plain has, we know, been accounted a scarcely believable happiness. To have seen Schiller and Goethe plain, and to be privileged to speak to them, if only as a waiter, and to have them speak to you again, or even do nothing more than graciously nod in reply and perhaps bestow a modest *trinkgeld*, must be almost the pinnacle of bliss. And it is something to have seen the man (and that man Carlyle) who saw Goethe and Schiller. In fact, some might rate Mr. Hueffer's good luck as the greater.

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A MAKER OF MILITARY NOVELS that have a continent-wide if not a world-wide popularity relates some passages of personal history, under the title "Thirty Years of Pencraft," in the current "Lippincott's Magazine." "The few months spent in '61 in front of Washington," says the writer, whom it is almost superfluous to name as Captain Charles King, "with my father's brigade, had filled my heart with enthusiasm for the volunteers, especially the men of Wisconsin, Massachusetts and Vermont, with whom we were associated. Even to enter West Point, it was hard to leave them." In its author's opinion, "Between the Lines" contains some of his very best and strongest writing, notably "the description of the great cavalry fight on the right flank the third day of Gettysburg." As so often happens when a romancer introduces a bit of veritable reality into his story, this stirring scene was pronounced by at least one prominent critic "a mythical combat," and it was the consequent dispute upon this point that sent the sales of the book so quickly into the thousands.

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THE TRAVELLING LIBRARY AT THE COUNTY FAIR now vies, in Vermont and Minnesota, with pigs, pumpkins, and pink lemonade (and several other things) in courting the attention of the rural public. At White River Junction, Morrisville, and Ludlow, in Vermont, and at Waseca, Worthington, Mankato, Austin, and elsewhere in Minnesota, travelling libraries, especially selected for the entertainment and the instruction of farmers and their families, formed a part of this autumn's attractions at the annual "cattle show," as it is still generally called in rural New England. The Minnesota plan was to exhibit at each fair two twenty-five-volume libraries, one of practically useful agricultural works, and the other of miscellaneous and entertaining literature. Vermont added a pictorial section to its libraries, which were of three kinds, — study-club libraries, school libraries, and general libraries.

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THE RECENT PASSING OF AN OLD-TIME PUBLISHER, Joseph Abner Harper, calls to mind the founding of the house of Harper nearly a century ago, or ninety-three years, more exactly. The deceased was the son of Colonel John Harper, one of the four brothers who laid the foundations of the present great establishment in Franklin Square. Entering the house in 1852, he maintained his active and useful connection with it for thirty-five years, devoting his energies especially to the educa-

tional publications of the firm. Those of middle age can recall the Harper imprint on many a school-book thumbed by them (not infrequenlty with tears and groans) in the never-appreciated halcyon days of childhood. But the advent of the specialist in text-book manufacture brought to a close, for the time being at least, the Harpers' activities in this department of their business, and Joseph Abner Harper retired to a quiet life. The death of this representative of an older order and more primitive methods in the publishing world is regretted even by those who were unacquainted with him.

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AERONAUTICAL EFFECTS IN LITERATURE may now be watched for with increasing chances of success in the quest. Several years ago Professor Simon Newcomb gave us his ingenious and fascinating study in aëronautical fiction, "His Wisdom the Defender," and Mr. H. G. Wells has also distinguished himself in this field. What the automobile has been to the popular and prolific Mr. and Mrs. Williamson, and to countless other story-writers of the past decade, the airship is likely to be to the fiction-maker of the near future. And, by the way, considering the matter of aëronautics in its larger relations, we are reminded of Sir Hiram Maxim's prediction in his introduction to Mr. R. P. Hearne's lately-published "Airships in Peace and War." He believes that what electricity was to the last century in its marvellous progress, aërial navigation will be to the present century.

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A SPLENDID TRIBUTE TO JOHN HAY'S MEMORY has been offered by those friends of Brown University to whose generosity it is indebted for the John Hay Memorial Library, just completed but not to be dedicated until Nov. 11. The city of Providence is now probably better equipped with library facilities than any other place of its size, and President Faunce, in his address to the students at the opening of this college year, did well to emphasize the fact and to urge upon them the desirability of right habits of reading. They were exhorted to read for pleasure and to read for power. "Read some book for no earthly reason except that you want to," said he; "and the man who does not want to read at all—may the Lord have mercy on his mind!"

COMMUNICATIONS.

MACAULAY AND THE WRITING OF HISTORY.

(To the Editor of THE DIAL.)

The communication in your issue of October 1, regarding the present-day writing of history, in which the writer holds a strong brief for Macaulay as against the modern historian, has much of truth in it so far as it goes. The charm and effectiveness of Macaulay's style are universally admitted. It is true that under the sway of Darwin and his followers, there were some historical writers who once believed that history could be made a science. But there is a difference between history as a science and scientific methods in history. The intense specialization of research to-day has undoubtedly resulted in the production of much dry reading material; and the disposition of the universities to print every doctor's dissertation is burdening library book shelves with many works which are of value chiefly as evidence of their authors' elementary training in the science of historical research, rather than as original contributions to historical knowledge.

The weak point in your correspondent's communication is not what he asserts, but what he omits. In the first place, Macaulay was a great literary artist, and an artist is the favored child of genius. There are few like unto him in many generations. Greece had but one Thucydides, Rome but one Tacitus, England has had but one Macaulay. The criticisms of Mr. Hutson lie at the threshold of the generation of the middle of the nineteenth century quite as much as at the feet of historical writers to-day. What of Macaulay's contemporaries? Grote was a great and conscientious scholar, but his style is dull and pedestrian when compared with the vivid and vigorous style of Macaulay. What of the overladen, turgid rhetoric of Sir Francis Palgrave? And the labored rhetorical form of Merivale? Is Hallam brilliant or solid?

Again, the point of view of historical writing has changed since Macaulay's time. The thoughts of men have widened with the process of the suns. With the exception of Macaulay's brilliant third chapter, upon the condition of England in 1685, his history is purely political history. Now perhaps the most striking characteristic of historiography since Macaulay died in 1859 is the fact that the bearing of economic and social phenomena upon history has been so largely recognized. The economic and social interpretation of history succeeded the political interpretation of history during the last half of the nineteenth century. The point of view, as well as the things seen from it, have changed, and it was inevitable that the change should revolutionize the method and form of historical composition. Since Darwin, it has not been possible to write history as Macaulay and Michelet wrote it. Despite Mr. Hutson's strictures, the small obscure investigator of local history and of the fine points of history has his uses. Darwin's famous work upon "The Origin of Vegetable Mould" proved the wonderful importance of earthworms in the economy of nature. So, too, the patient historical investigator of small things has his part in the larger economy of historical writing. The day has gone by of purely political or dynastic or military history. The ideal history would be the history of all the activities of an entire nation or people within a given period or country. Economic and social history is the response to this demand, and the end is not yet. Signs are not wanting that we are upon the verge of a psychological interpretation of history. The present vogue of Ferrero is largely due to this element in his Roman history. The late Professor William James's "Varieties of Religious Experience" has already exerted an influence upon French and German historical investigation. It is certain that an immense field of research along psychological lines is open before the student of history in the future. It is to the young historian that this work must fall. How far the trained historian of the present can go astray in historical interpretation is shown by the late Father Denifle's failure to write the history of German mysticism in the sixteenth century. His "Luther und Luthertum in der Ersten Entwicklung," though written by a highly-trained historian, has serious

shortcomings, not so much because the author was a Catholic but because of his lack of psychological insight.

In the sphere of mediæval history in particular, the psychological interpretation of history will find a great field of activity. We yet know very imperfectly the history of Europe from the fifth to the eleventh centuries so far as the great mass of the people is concerned. The Lives of the Saints must furnish us information as to how the *minores* and *minocres* of the barbaric codes and the millions in serfdom looked at life in these great centuries of transition.

Mr. Hutson seems to think that Macaulay has been cast down from his high eminence. I think it may be safely said that this is not so, and that he still retains the homage of the historical world. Freeman admired him greatly and endeavored to form his style after that of Macaulay, and Mr. James Ford Rhodes, in his recent volume of Historical Essays, has most interestingly recounted his attempts to form his style of composition particularly after that of Macaulay.

It comes back to what was said in the beginning. Macaulay was born with the gift of consummate literary expression, even as the poet is born with high qualities of imagination and an exquisite sense of rhythm. The breed of modern historical writers has not degenerated (to go no further than the English-speaking world) in the persons of Lecky and Creighton and Hodgkin and Maitland and Parkman and Mr. Rhodes. If we pass to France we are on even firmer footing. United with an inherited grace of style, modern French historiography possesses a scientific thoroughness that is the peer of the scholarly world of to-day. There are pages of Renan that seem almost a miracle of literary expression combined with patient scientific effort. Who that has read his marvellous character-sketch of the emperor Hadrian can doubt this? Only the most careful analysis reveals the thoroughness of the research, so exquisite is the literary style. The first paragraph establishes the historical and geographical *milieu*, the information in which is borrowed from the life of Hadrian, Chapter XIX, in the *Historiae Augustae*. Then follows the unfolding of the general idea which Renan wishes to develop, — that of the reintegration of the Roman world under the Antonines. The facts he cites to prove it are all derived from documents or monuments, especially the latter — the remains of Hadrian's villa near Tivoli, the inscriptions and other vestiges of Roman culture in Africa, Egypt, Phoenicia. The activity of Roman municipal life in the second century A. D. is proved from the vast number of inscriptions in the Corpus Inscriptionum Graecarum. Finally, the entire account is closed with a masterly paragraph summarizing the whole. Macaulay himself would have envied the precision of Renan's analysis, his constructive synthesis, the cogency of his reasoning, the exquisite grace of his style. Nowhere in historical literature, I venture to say, is there a finer example of the perfect combination of scientific historical research with the art of literary expression.

The same observations are true also, though perhaps in less degree, of Fustel de Coulanges, Alfred Rambaud, Achille Luchaire, and Ernest Lavisse. These characteristics are universally recognized in the case of the first and the last. But who that has read Luchaire's four volumes upon Pope Innocent III. will forget his picture of the greatest of the pontiffs, or the description of mediæval Toulouse? In these volumes Luchaire concealed a remarkable erudition under the garment of a style woven without seam and almost matchless in texture.

Even when we pass to Germany, proverbially the home of dry-as-dust historical prose, the writing of vivid and powerful history has its example. Ranke's prose is classic. Treitschke's *Deutsche Geschichte* is almost as brilliant and quite as partisan as Macaulay's History of England. The limpidity of Giesebrecht's *Kaiserzeit* is equalled by the thoroughness of his scholarship.

To sum up. English poetry has had but one Shakespeare; English prose has had but one Macaulay. An art like unto theirs was a gift of the gods. But is there not as great a charm — in some sense a greater charm — in that conscientious endeavor minutely to present historical truth without fear and without reproach, which is, as Coulanges finely said, the chastity of history? The spirit of historical research was never broader or deeper than now, and that spirit is the spirit of truth. "Human affairs," said Richter, "are neither to be laughed at nor wept over, but to be understood." And to the truth of that utterance a host of historical scholars to-day are testifying, both in Europe and America.

J. W. T.

Chicago, Oct. 10, 1910.

THE JOURNALIZED SHORT-STORY: A MAGAZINE EDITOR'S VIEW.

(To the Editor of THE DIAL.)

I am not pessimistic regarding the present state of the short-story in America. It seems to me that it is rapidly moving forward in an evolution which is characteristic of *all* literary development. Speaking broadly, and not forgetting considerable noteworthy individual attainment, the short-story is now in its period of power; later will come the beauty of fineness. Just because the modern short-story differs from mere fictional narrative (whether sketch or tale) the story plot, with its emphasis upon complication and dénouement, is quite primary and essential. The story is the big thing. Finish, style, literary appeal, are not fundamental to a yarn of grip and movement, but are superstructural. They are, however, vital to a perfect, or even to a really good, short-story, whether its "body" be robust or delicate. If we must often choose between story and style, we choose story and turn elsewhere for style. Now and then we get both.

Now here is where the journalistic short-story, so characteristic of the "new" magazine, is of value as a part in the general progress of the short-story teller's art: it exhibits a rapidly growing sense of what is vital, and hence interesting, in plot, in situation, in surprise, in character, in all the groundwork of a good (by which I now mean well-constructed, sincere, and interesting) short-story. So I do not decry the present-day emphasis upon structural vigor and movement. It is a very important youthful step which shall soon lead the short-story on to the height of literature. What I do decry is the opinion of many that this journalistic short-story, concoction of swift intrigue, of robustious tragedy, of loud comicality, is the best kind of short-story. It is only a good kind imperfectly wrought, through too great insistence upon power at the expense of truth and beauty — an indictment which is justly chargeable to our whole national life.

Let the "successful" writer of to-day add to plot and movement that charm of style, that purity of diction, that inner spiritual light, which alone can infuse vigor with fineness. It is the next step and a necessary one if the American short-story is to be literature.

There are not enough delicately wrought yet vital stories to go around. Not all editors are victims of bad taste.

But I am confident that we are moving surely in the right direction. All of this present-day seeking for "body," for vigor and action, must be regarded as our intense American desire to do a thing forcefully. By and by will come, for the short-story as for the novel, a *general* appreciation of and striving after the finer literary qualities, to which some of our writers of light and leading have already attained — a few of them, alas, to the complete attenuation of "the story" itself.

J. Berg Esenwein.

Philadelphia, Oct. 8, 1910.

IMAGINATION AND THE MODERN SHORT-STORY.

(To the Editor of The Dial.)

In returning to me recently a few tales in which I had attempted to treat some South American experiences with a large blend of imagination, the editor of a widely-circulated journal stated that he could not use three classes of matter, — fairy stories (meaning the supernatural), romance, and tragedy. It seems to me that this statement is a good comment on Mr. Canby's interesting and able communication in your last issue. What in the world is there left to make short stories out of when the above things are eliminated? There is really left only—Fact. I think when Mr. Gradgrind died he was cut up like Romeo into twenty thousand bits and each one of these bits is now, not a star, but an American Editor.

The failure of imagination, — that accounts for the decline in the art of short story-writing, for style follows imagination as daylight does the sun. Buloz, the great French editor, was once offered an article on God. "God!" he said. "There is no actuality in that." The American Editor only sees actuality in what is under his nose. Imagine Colonel Higginson's "Monarch of Dreams," one of the greatest short stories ever written, being offered to the editor of any present American magazine. It would certainly be returned to the author with pitying commiseration, and the advice to get in touch with the people.

But humanity cannot get along without imagination. Expel it with a pitchfork, it will return. So our short-story writers stretch and dilate their facts until our magazines are a wild whirl of college Amadises, American princesses, dress suits, automobiles, slumming, and Rockefeller millions. The total result is as unveracious as the Arabian Nights, and infinitely less full of meaning.

There was a gradual culmination in the American short-story through Irving, Hawthorne, and Poe. There has been an accelerating decline ever since, save where the lift of Bret Harte came in. He gave the world a new school, compounding his art, as all the masters have done, out of a few grains of fact and an immense proportion of fancy.

Charles Leonard Moore.

Philadelphia, Oct. 6, 1910.

A GREAT FRENCH LIBRARIAN.

(To the Editor of The Dial.)

Permit me to add a few words to your comment on the death of Léopold Delisle. He was, at the time of his death, librarian of the library at Chantilly, which was bequeathed to the Institut de France by the late duc D'Aumale, and had served in this capacity since he, in 1905, was dismissed from the office of administrator of the Bibliothèque Nationale, after thirty-four years of faithful, assiduous, and successful administration. His dismissal came like a bolt from a clear sky, and astounded his numerous personal friends as well as all whom he had assisted in his official capacity, by its quite apparent injustice. So far from being the cause of the difficulties which surround workers at the Bibliothèque Nationale, Léopold Delisle was directly responsible for the reforms that were introduced there during the years of his incumbency, reforms that tended to make the vast collections of that library available. It may truly be said of Léopold Delisle that he found the Bibliothèque Nationale a mob of books and left it a library indeed. He was a great administrator, a great librarian, one of the few whose names will go down to coming generations. But he was also a great scholar. To quote Fritz Milkan, in his necrology of Delisle in the September number of the *Zentralblatt für Bibliothekswesen:* "It has long been an acknowledged fact, acknowledged by the *consensus*, not of France alone, but of the world, that the enormous progress of historical science during the latter half of the nineteenth century is due to no one else in so high a degree as it is to him." He was an example of the librarian and scholar combined, to whom the world of scholarship is indebted, not only for important contributions to the advancement of knowledge, but for a successful administration of the world's largest library, an administration which resulted in opening to scholars resources which before his incumbency were inaccessible.

Aksel G. S. Josephson.

Chicago, Oct. 8, 1910.

BIOGRAPHY AND SPELLING REFORM.

(To the Editor of The Dial.)

In the past few months you have had occasion to record the deaths of five distinguished men — David J. Brewer, Wm. T. Harris, R. W. Gilder, William James, and "Mark Twain." You have paid them fit tribute as they severally departed. But you have failed to mention that they were all of them members of the Simplified Spelling Board, — ardent advocates of a rational endeavor to make the English language fitter for service thruout the world. No doubt this oversight was accidental. No doubt it was due to the fact that they had each of them many other titles to public regard.

But as you have more than once exprest your own desire to leave English spelling alone in its present chaotic condition, and as your comments on our efforts to remove a few of its more obvious absurdities have sometimes seemed to suggest that all simplified spellers were cranks and freaks, I ask your permission to remind your readers that men of the wisdom and of the varied attainments that you have credited to these five leaders of American life were willing to stand up to be counted in behalf of our cause.

Brander Matthews.

Columbia University, New York, Oct. 5, 1910.

[With so much to praise in the subjects of our brief appreciations, it should hardly be expected that we would dwell upon those occasional lapses and aberrations which, as in Professor Matthews's own case, may characterize the most estimable of men. *De mortuis nil nisi bonum* would seem to be applicable here. — Edr. The Dial.]

The New Books.

To the Pole with Commander Peary.*

From the tropical jungles and sun-scorched plains of equatorial Africa, of which Colonel Roosevelt's latest book has been telling an interested public many wonderful things, the attention of that public is now called to the icy terrors and marvels of the Arctic by Commander Peary's account of his crowning achievement, — the attainment, after almost a quarter-century of yearning and striving, of latitude ninety north. "The North Pole," as he entitles his record of this achievement, forms a fitting and satisfying sequel to those earlier narratives of his that have kept the world informed of his gradual approaches toward the final realization of his life's dream. It is such a book as could only be written once in the history of the world, just as the exploit it chronicles is one that is not likely to be repeated — though any prediction as to this would manifestly be rash. At any rate, no first discovery of the North Pole will ever again be possible, and the publishers' chosen adjective for the book, "unique," is not out of place.

The plan for this last and triumphant assault on the Pole embraced four principal features. First, the Smith Sound or American route, offering a land base one hundred miles nearer the goal than is otherwise attainable, was chosen; and, secondly, Cape Sheridan was selected to serve as a winter base, the "Roosevelt" being anchored there after her perilous passage of the Sound. The same choice of route and winter base was made, it will be remembered, three years earlier, when the coveted prize was all but won in a dash to the then "farthest North." Third on this list of essentials comes the sledge with its team of Eskimo dogs, and fourth the Eskimo himself "for the rank and file of the sledge party." Besides the indispensable presence of a strong company of these hardy natives from Cape York onward, a smaller number served in the auxiliary sledging parties when the final move northward over the ice began, and four actually accompanied Commander Peary to the Pole itself. These, with Matthew Henson, the faithful and experienced colored assistant, were the only sharers in the glory of their leader's success at the very last. Of his band as a whole, all of whom but one (the lamented Professor Marvin, drowned in a lead covered with thin ice) he brought home in safety, the author writes:

> "I was extremely fortunate in the personnel of this last and successful expedition, for in choosing the men I had the membership of the previous expedition to draw from. A season in the Arctic is a great test of character. One may know a man better after six months with him beyond the Arctic circle than after a lifetime of acquaintance in cities. There is something — I know not what to call it — in those frozen spaces that brings a man face to face with himself and with his companions; if he is a man, the man comes out; and, if he is a cur, the cur shows as quickly."

The story of the expedition, from the "Roosevelt's" leaving New York, July 6, 1908, to Commander Peary's arrival at the pole, April 6, 1909, and the return of the party in the summer of the latter year, is familiar in outline to every newspaper-reader. In more detail it is known to readers of the magazine that has already published the greater part of the explorer's narrative. But for the complete account, with its one hundred and ten striking illustrations from photographs taken on the spot, eight of them skilfully colored, one must go to the book itself, a few further extracts from which will here be given.

Again and again is the reader made to admire the grim determination and cool courage of the Arctic explorer. Not that any formal and deliberate accounts are given of obstacles overcome or dangers faced; these things are to be read mostly between the lines, now and then in a passing reference or casual mention. For example, the fact that the author has for the last eleven years been obliged to make the best of his way about on feet that northern frosts have reduced literally to stumps, transpires in a natural if not unavoidable explanation of less than a line of print. And again, in a short passage, a few of the negative delights of Arctic sledging are brought within the reader's apprehension.

> "It was so cold much of the time on this last journey that the brandy was frozen solid, the petroleum was white and viscid, and the dogs could hardly be seen for the steam of their breath. The minor discomfort of building every night our narrow and uncomfortable snow houses, and the cold bed platform of that igloo on which we must snatch such hours of rest as the exigencies of our desperate enterprise permitted us, seem hardly worth mentioning in comparison with the difficulties of the main proposition itself."

On nights of especial danger, when the parting of the ice under the sleeper's chilly bed might precipitate him into the still more chilly water, the party slept with mittens on; otherwise the

* The North Pole. Its Discovery in 1909 under the Auspices of the Peary Arctic Club. By Robert E. Peary. With an Introduction by Theodore Roosevelt, and a Foreword by Gilbert H. Grosvenor. Illustrated. New York: Frederick A. Stokes Co.

undressing for the night seems to have consisted of removing the mittens, which were then placed within instant reach. Not infrequently the only pause between two marches was for eating and a short rest, without sleep. Darkness there was none, of course, after the start had fairly been made for the Pole.

The number and variety of mischances that had to be as far as possible guarded against, any one of which might have summarily defeated the object of the expedition, are something appalling to think of, so that it seems little short of a miracle that success was actually achieved. Such a conjunction of favorable, or not too adverse, conditions might not, even with the best of planning and foresight, be encountered again in centuries; and only a man of long special training and of indomitable purpose would be able to take advantage of the opportunity. Colonel Roosevelt well says in his brief Introduction:

"Probably few outsiders realize the well-nigh incredible toil and hardship entailed in such an achievement as Peary's; and fewer still understand how many years of careful training and preparation there must be before the feat can be even attempted with any chance of success. A 'dash for the pole' can be successful only if there have been many preliminary years of painstaking, patient toil. Great physical hardihood and endurance, an iron will and unflinching courage, the power of command, the thirst for adventure, and a keen and far-sighted intelligence — all these must go to the make-up of the successful arctic explorer; and these, and more than these, have gone to the make-up of the chief of successful arctic explorers, of the man who succeeded where hitherto even the best and the bravest had failed."

The Foreword contributed by the editor of the "National Geographic Magazine" concludes a useful eighteen-page sketch of north-polar exploration from the first part of the sixteenth century, with a well-considered tribute to Commander Peary.

"The prize of four centuries of striving yielded at last to the most persistent and scientific attack ever waged against it. Peary's success was made possible by long experience, which gave him a thorough knowledge of the difficulties to be overcome, and by an unusual combination of mental and physical power — a resourcefulness which enabled him to find a way to surmount all obstacles, a tenacity and courage which knew no defeat, and a physical endowment such as nature gives to few men."

The author himself modestly ascribes his success "to experience; to the courage, endurance and devotion of the members of the expedition, who put all there was in them into the work; and to the unswerving faith and loyalty of the officers, members, and friends of the Peary Arctic Club, who furnished the sinews of war, without which nothing could have been accomplished."

In addition to the attainment of the Pole, a small contribution was made to geography by the exploration of Clements Markham Inlet to its head, this being but a few days' journey along the coast of Grant Land from the winter quarters. Another minor event of considerable interest is related in the closing chapter.

"MacMillan while taking tidal observations at Fort Conger on Lady Franklin Bay, to connect our work at Capes Sheridan, Columbia, Bryant, and Jesup with the observations of the Lady Franklin Bay expedition of 1881–83, found still some remains of the supplies of the disastrous Greely expedition of 1881–84. They included canned vegetables, potatoes, hominy, rhubarb, pemmican, tea, and coffee. Strange to say, after the lapse of a quarter of a century, many of these supplies were still in good condition, and some of them were eaten with relish by various members of our party. One of the finds was a text book which had belonged to Lieutenant Kislingbury, who lost his life with the Greely party. Upon its flyleaf it bore this inscription: 'To my dear father, from his affectionate son, Harry Kislingbury. May God be with you and return you safely to us.' Greely's old coat was also found lying on the ground. This also was in good condition and I believe MacMillan wore it for some days."

One notes with approval that the book contains only two references, brief and colorless, to Dr. Frederick A. Cook; and Mr. Harry Whitney's name likewise occurs twice. Three appended papers give tidal and other observations; facsimiles of certain other important observations, and of original certificates relating to the polar sledge journey; and a "Report of the sub-committee of the National Geographic Society on Peary's Records, and Some of the Honors Awarded for the Attainment of the Pole." An index and a large map conclude the volume. The handsome workmanship of the book, with its many fine illustrations, obtained in some cases under unusual difficulties, calls for unstinted praise. It is indeed a "unique" record of a heroic achievement.

PERCY F. BICKNELL.

THE LAW AND GOSPEL OF ART.*

The difficulty of finding an appropriate and effective title has kept many a worthy book from coming to the attention of the class of readers who would find most profit in reading it. In naming his masterly analysis of the philosophy of art in its application to pictorial composition, "Notes on the Science of Picture-Making," the Director of the National Portrait Gallery has heavily handicapped a work which

*NOTES ON THE SCIENCE OF PICTURE-MAKING. By C. J. Holmes, Slade Professor of the Fine Arts in the University of Oxford. New York: D. Appleton & Co.

should be read by everyone interested in the fine arts. It is not, as the title would indicate, a technical treatise for the instruction of art students. Nor is its appeal solely to artists and art critics, though they may read it with advantage. The truth is, Mr. Holmes has written a very remarkable book. In it he has set forth the whole law and gospel of art, carrying the analysis further than other authors have done, and applying it with simple directness to the practical questions involved in making pictures and in forming an intelligent opinion of their merit. Such technical matters as enter into the discussion are dealt with in plain language requiring no special education or familiarity with studio terminology for its comprehension.

A significant note is struck in the opening sentence of the Introduction:

"The blunders which we continually make in our estimates of contemporary painting, and the incessant squabbles between painters themselves, do not argue that art criticism so far has been of much practical use, either to the world in general, or to the limited class of persons who might be expected to read it."

Mr. Holmes then goes on to say:

"So far as the general public is concerned, the æsthetic philosopher may be absolved for his non-success. If he has failed to teach it the principles of reason, judgment, and good taste, no other kind of a philosopher has been much more successful. Yet when we come to the restricted class of educated persons who have been closely connected with the Fine Arts in some capacity or other, the æsthetic philosopher has been more conspicuously ineffective. The musician and the man of letters no longer dispute except over trifles, but artists are still at open war over what would seem to be the very rudiments of taste: School fights with School and Society with Society."

The reasons for this are admittedly not easy to give, and Mr. Holmes perhaps overlooks some of them in ascribing as the principal one the endeavor to formulate a canon of perfect ideal beauty as the foundation of artistic success. There can be little room for doubt, however, of the effect upon ideas respecting the fine arts, of reliance upon such a canon. Not only does the relativity of beauty result in great divergence of views as to the type itself, but, as is pertinently asserted in the book before us, the secondary effects of regarding a fixed canon of ideal beauty as a criterion have been "no less calamitous than its primary statement."

"It was soon recognized by thoughtful minds that this canon not only failed to account for the admitted excellencies of many great works of art but was actually inconsistent with them. To explain the discrepancy 'Truth to Nature,' interpreted in a thousand different senses, was called in; and until the latter half of the nineteenth century (when 'Truth to Nature' began to occupy the field alone), the efforts of painters and critics alike were devoted to reconciling somehow these shifting opposites. The result has been utter chaos, disastrous to artists both directly and indirectly."

Another stumbling block is found in the appeal to tradition:

"The revival of any past tradition, however splendid its record, is a perilous business; for unless it can be adapted to the decorative and intellectual needs of the period of its renaissance, it will be futile and pedantic."

These words are eminently sound. So also are those with which the introduction closes:

"The true logical foundation of the Fine Arts is inextricably connected with their concrete function, materials, and processes: and no abstract philosophising which has neglected these essential factors has produced any fruit but fine words, conflicting judgments, and bad painting. It is upon the practical sciences of picture-making, of sculpture-making and the like, and not upon any group of abstract ideas, that the æsthetic philosopher of the future will have to erect the complete all-embracing theory which will enable artists to be peaceable, art patrons to be confident, and art critics to be unanimous."

Though the time when such unanimity of opinion will prevail is seemingly far in the future, and widely varying views may be heard on every hand, those expressed by Mr. Holmes in this book are nevertheless in accord with those held by the small circle of the most eminent critics and connoisseurs of the present day. It is not the novelty of the views but the novelty and clarity of their presentment that make the book notable. The cogency of the reasoning is helped by the modesty with which these views are stated: the orderly plan upon which the work is laid out make the answers to many perplexing and oft controverted questions easy to be understood.

In no other way can so accurate an impression of the quality of the book be conveyed as by letting the author speak for himself. What could be more true than the following words? Do they not go to the very root of the questions, how should we paint? and how should we appreciate and judge paintings?

"The true painter's emotion sums up and concentrates his experiences in terms of paint, as the poet sums up his experiences in terms of rhythm. It seizes on the facts of the subject that are essential to pictorial expression and rejects all others. It emphasises these selected facts by all the devices of the painter's art, by rhythm of line, by the spacing and disposition of the masses, by light and shade, by colour, and by the very handling of the paint, till the result is a harmonious pictorial statement in which the various elements unite to serve the artist's purpose.

"To make good pictures the painter needs the stimulus of emotion just as does the poet . . . We must never forget that the emotion which the painter has to cultivate is not the emotion of the poet, the musician, or the archæologist, but the emotion which is stirred by

the pictorial aspect of things, and by that aspect alone. Whatever charm his subject may have for him by reason of its association with life or literature, he will make a bad picture of it if he allows the thought of this charm to come between him and the thought of its pictorial aspect."

These conclusions are not mere dicta. They are the result of an extended inquiry that neglects neither the point of view of the artist nor that of the observer, that takes into consideration materials and technical processes as well as the metaphysical basis upon which sound thought must rest. Two more of them insistently invite quotation:

"There is a constant hesitation in the popular mind as to whether the subject-matter of a picture, its inner significance, is more important than its technical expression, its outward decorative aspect. There can be no real doubt as to the truth. As music conveys its meaning to us through the ear, so a picture must convey its meaning to us through the eye. It is through the visible attractiveness of its pattern of interwoven lines and tones and colours that we must be introduced to the significance of the images which the pattern includes. Decoration therefore has always a definite precedence over Significance in all good pictures. The moment the position is reversed; when a canvas appeals to the mind rather than to the eye; when we think of the story it tells before our eyes have been gladdened by the attractiveness of its general appearance — when Significance in short, has taken precedence of Decoration — the thing is an Illustration, not a Picture.

"The great problem in connection with the subject matter of painting is the relation of art to nature. 'Truth to Nature,' as we have seen, is one of those phrases which people are apt to use as if it were an infallible touchstone for works of art, without considering for a moment that, had this been so absolutely, the great masters would not be great, and the best works of art would be those which most nearly resemble our modern colour-photography."

It remains to be said that profound though the book is, it is most pleasant to read. Clearness of thought finds expression in unusual felicity of statement. Few of those who dip into Mr. Holmes's pages will be content to lay the volume aside without going through it more than once.

FREDERICK W. GOOKIN.

BY AND ABOUT MR. SHAW.*

Mr. Bernard Shaw is more written about nowadays than writing. Two of his friends have discussed him brilliantly under the captions of "Heretic" and "Iconoclast"; no book on modern drama or modern Socialism is complete without its fling at him — or its eulogy. Finally Mr. Chesterton has written a characteristically entertaining critical biography, which Mr. Shaw appraised most divertingly in the London "Nation"; and now Miss Renée M. Deacon has produced a sort of student's primer of Shavian philosophy, in which Mr. Shaw's dramatic theory, conception of life, and artistic function are laid down with an uncritical admiration unfortunate for the book but interesting as showing the complete recognition which its gifted subject has received. Heretic and Iconoclast of course, but also prophet; to be defined in simple terms for those who read (because it is the thing) and run.

Meanwhile, "Getting Married," "The Doctor's Dilemma," and "Blanco Posnet" are, according to the publishers, "in press," where they have remained, for reasons best known, probably, to Mr. Shaw, through divers publishing seasons. The only play of Mr. Shaw's that has appeared recently in print is a suffragette farce in one act, intended for amateur production, entitled "Press Cuttings"; and even that has not been brought out on this side of the water. But in the meantime the staid columns of "The Times" have been often leavened by Shavian controversy. There have been tilts with Mr. Frohman over the Repertory Theatre, tilts with the tax-collector over Mrs. Shaw's income tax, tilts with various persons about Socialism, tilts with musical critics about Strauss, tilts, most frequent and most diverting, over the stage censorship. Sometime, perhaps, a book will be made of Mr. Shaw's controversies, and like Whistler's "Gentle Art" it will be a classic in its kind. For if nobody else can write Shaw plays, so nobody can match Mr. Shaw for keen, merciless, compact argument — whirlwind argument, which states its adversary's position with cool, cruel irony, characterizes it with frank, brilliant impertinence, and proves the contrary with a sweep of splendid generalizations supported by an almost impregnable array of detail. As Mr. Shaw puts it:

"Why cannot a man write bad political economy without coupling it with an attack on the Fabian Society? The profit is naught; the retribution sudden, swift, and fearful."

"Sudden, swift, and fearful" also the retribution exacted from those who fall foul of Mr Shaw's other favorite doctrines and institutions

A brilliant example of Mr. Shaw's controversial writings is the little book entitled "Socialism and Superior Brains," which is all, it appears, that we are to have from him at present. It began in "The Times," as a reply

* BERNARD SHAW AS ARTIST-PHILOSOPHER. By Renée M. Deacon. New York: John Lane Company.

SOCIALISM AND SUPERIOR BRAINS. A Reply to Mr. Mallock. By Bernard Shaw. New York: John Lane Company.

to Mr. W. H. Mallock and a defence of Mr. Keir Hardie; it has grown to a Fabian publication, containing the original correspondence, with explanations, and also an earlier reply to Mr. Mallock, on the same issues, first printed in 1894 in the "Fortnightly Review." Mr. Mallock's blunder, as stated by Mr. Shaw, is to conclude "that because ability can produce wealth and is rare, and men who are rich are also rare, these rich and rare ones must also be the able ones." Mr. Shaw shows, with his customary cheerful completeness, that there is indeed no connection between the possession of wealth and "Superior Brains," that truly "Superior Brains" demand no such connection, that "Superior Brains" are at once wasted and overpaid, under present conditions, by the idle rich, and that they will find their paradise in Social-Democracy, where selfishness and stupidity will be disqualified, and ability may shine forth — exactly as now, for a small salary and other valuable considerations. Mr. Chesterton has pointed out, among Mr. Shaw's characteristic merits, the rare union of intelligence with intelligibility. It is the wide recognition of this delightful quality that will cause many persons not particularly interested in "the rent of ability" or in the Fabian Socialist Series, to read Mr. Shaw's reply to Mr. Mallock just because it is Mr. Shaw's.

To return for a moment to Miss Deacon's study of the "artist-philosopher": it has glaring faults, but it will serve, possibly better than more critical and comprehensive accounts of the matter, to equip the bewildered beginner with some idea of what this very modern dramatist is driving at. It is an attempt, evidently, at purely objective treatment, an attitude rendered difficult to maintain by the peculiarities of the Shaw dramas. It is an attempt, also, to explain Mr. Shaw out of his own prefaces,— a method not without disadvantages, particularly when indiscriminately followed. For instance, Mr. Shaw drops the truism that conflict is essential to drama, merely to lead up to the characterization of the especial sort of conflict that he is interested in; but Miss Deacon confines herself to showing that Mr. Shaw's plays involve conflict. Here, as in other cases, a background of comparative criticism would have saved the situation. Miss Deacon is also fond of dangerous superlatives such as that no dramatic author "has insisted so strongly on the social side of life," or that the Shaw "view of woman is at once the most practical and the most transcendentally spiritual." But she emphasizes thoroughly some salient points of the Shaw gospel; and persons who have read the plays, the prefaces, and the Chesterton biography, and still want more light — or those whom the popular outcry over the complexity of the Shaw paradox has frightened—are hopefully referred to this most recent presentation of the subject.

EDITH KELLOGG DUNTON.

GROVE'S DICTIONARY COMPLETED.*

Grove's "Dictionary of Music and Musicians," revised, enlarged, and brought down to date, is at last completed in five volumes, and will take its place in musical libraries as the only comprehensive and reliable reference in the English language. This statement, however, must be taken conditionally, for if the new edition of Riemann's Encyclopædia shall be translated, then Grove will have a superior in critical discernment and thoroughness of research, as well as in scholarly ability.

The fifth and concluding volume of Grove, just published, contains four notable biographies,—those of Tchaikovsky, Wagner, Weber, and Verdi, the latter being a considerable enlargement of the one in the first edition. The life of Tchaikovsky by Mrs. Newmarch, his recognized biographer, is admirably written, and throws an interesting light upon his personal peculiarities and unfortunate domestic experiences. It is indeed in many ways the most valuable biographical contribution to the dictionary. The most enlightening technical essays are those upon "Tone," "Time," "Temperament,"' "Tonic Sol-Fa," "Variations," and the "Violin," including the other members of the violin family.

American readers will naturally look with the greatest interest for American subjects. These include life sketches of Theodore Thomas, Samuel P. Tuckerman the organist, Franz van der Stücken, Alexander W. Thayer, George S. Whiting, Marie van Zandt, and Carl Zerrahn. It is satisfactory to observe that Mr. Thayer is at last recognized as worthy a place in Grove. The man who spent the leisure of a lifetime in preparing a life of Beethoven, and succeeded after most patient and elaborate research in correcting a thousand errors with which previous biographies are crammed, certainly deserves this much of honor. His book

* GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. New edition, revised and enlarged. Edited by J. A. Fuller-Maitland. Volume V., completing the work. Illustrated. New York: The Macmillan Co.

on Beethoven is as monumental an achievement as Spitta's life of Bach, and must always stand as the unquestioned and final reference. It is somewhat curious that it has taken two biographers to write a brief sketch of Theodore Thomas. It is disappointing that the joint effort is inadequate and superficial, and throws no light upon the ability of the great conductor, his musicianship, his achievements, or his early labors as the pioneer of orchestral music in the United States. Furthermore, it is somewhat exasperating that the inconsequential collaboration is accompanied by the poorest of Mr. Thomas's portraits. The only remaining American topic, which is not American except by adoption, is "Yankee Doodle," and this gives Mr. Carl Sonneck, the learned pundit who presides over the Musical Department of the Congressional Library, an opportunity to indulge in nearly four pages of queries and conjectures that leave the reader at last in a fog about a subject which could be of no great consequence even if the truth about it were known. As many countries claim the nativity of "Yankee Doodle" as cities did that of Homer. Fortunately our own is the most shadowy of all. It is a little singular that Mr. Sonneck in his massive research was not moved to inquire if Beethoven had "Yankee Doodle" in mind when he wrote the vocal theme of the last movement of his Ninth Symphony.

Grove's Dictionary has many omissions. Some subjects are overworked, some others have scant justice done them. But, taken as a whole, it is the only English dictionary we have, and it is our most important work of musical reference. To compile such a work is a well-nigh herculean task, and omissions must be expected and manner of treatment should be accounted for by the points of view. It is the work of many and skilful hands, and their work has been carefully edited by Mr. Fuller-Maitland, who has improved upon the previous volumes, bearing the distinguished name of Sir George Grove. All musical students and lovers of music will thank him for it. American musicians will be grateful that they have at last been recognized in an English Dictionary; and if some of them have been omitted, and others slightly treated, they must wait with patience until the time comes when we may have an American "Dictionary of Music and Musicians." That time may not be so far distant as Dr. Friedlander, the Berlin-Harvard exchange professor, thinks.

GEORGE P. UPTON.

AN AMERICAN SERIES OF GENERAL HISTORY.*

The unquestioned success of the "American Science Series," and its recognized usefulness in presenting the various fields of science in a simple yet thorough manner, have led to an attempt to perform a like service to the realm of history. According to the publishers' announcement, the "American Historical Series" is to consist of eight text-books written by American scholars under the editorial supervision of Professor Charles H. Haskins, of Harvard University, containing "comprehensive, systematic, and authoritative" information, and, while preserving "descriptive as well as narrative" form, giving due attention to "economic and social conditions and to institutional development." The plan is certainly ambitious, but the design is excellent and if successfully executed will not only present an evidence of American scholarship, but will offer the educational and reading public a series of very useful handy reference works on history.

The first volume to appear is "Europe since 1815," by Professor Charles D. Hazen, of Smith College. If Mr. Hazen's work were to be rated upon the basis of comparison with the older and standard brief histories of the period, it would in most cases suffer by its inferiority in vividness, or in picturesqueness of presen tation. Fyffe offers a rounded and attractive style, Müller a journalistic and vigorously liberal interpretation, Andrews trustworthy facts from a fluent pen, and Seignobos an unusual lucidity that redeems his work from heaviness. The present volume cannot compete with these older works in their special excellencies; and it does not pretend to do so. Its claim to recognition is rather that as a college text-book or a convenient reference book it supplies certain deficiencies of the works above-mentioned, and that for the student or the busy man it presents a readable and handy compendium for a definite period of history. Briefly, this purpose is well fulfilled. The arrangement of the work is good; chapter-headings and page-headings are well chosen; marginal headings on each page aid in the search for a given topic; fourteen unusually clear maps explain the text; the index is in every way adequate; and a well-selected bibliography refers to the better-known sources

* EUROPE SINCE 1815. By Charles Downer Hazen. (American Historical Series.) New York: Henry Holt & Company.

and secondary works. The author has a faculty for clear, simple, and direct statement, and a condensation that at first glance is so smooth as to forbid realization of what must have been a tremendous labor, but that excites admiration as one comes to understand how well essential facts have been retained while the unessential have been eliminated. Mr. Hazen's work is unquestionably "comprehensive and systematic," and in so far as we have tested his facts it is "authoritative."

The book begins with Europe at the close of the Napoleonic era, carries the story of national and international activities to the end of the century, and concludes with three chapters on Russia, Japan, and the Far East. It does not touch upon United States history. In so general a field, so briefly treated, no author could by any possibility be at once comprehensive and steadily entertaining. Thus, for the most part literary expression has been sacrificed to accuracy and detail. Nevertheless, Mr. Hazen is distinctly clever in brief characterizations of men, and there are many striking pen-pictures that should serve to fix a personality in the reader's mind. One may not always agree with these necessarily concise estimates, yet they show familiarity with biographies and in addition are frequently original and always judicial. Much space is given, very properly, to English political movements, as well as to the wonderful colonial development of the last half of the nineteenth century; and here the work seems less a compendium and more a living story. For, on the whole, the book is really a compendium, excellent in itself and likely to be very serviceable to teachers who use it as a base for more expanded description, but after all a great storehouse of fact. The history presented is largely on traditional models, mainly political, somewhat social where social movements have affected politics, treating the more obvious causes and effects, ignoring largely inner causes and relations, and devoting less attention than the publishers' announcement would indicate to economic and industrial development. The real merit of the work is that, taken all in all, it accomplishes the purpose of the series in offering a convenient and accurate hand-book. Certainly the series should prove acceptable and useful if the volumes in preparation maintain the standard set by the present one.

EPHRAIM D. ADAMS.

RECENT FICTION.*

Mr. De Morgan's fifth novel is a surprise in several ways. It is only about half the average length of its predecessors, and it is an excursion into the realm of historical romance. It is also, we regret to say, far less interesting than the earlier ones. We trust that when we next meet the author, it will be again in the Victorian environment which is so peculiarly fitted to his genius. "An Affair of Dishonor" deals with the early years of the Restoration, and the London Plague, of which we hear at a distance, serves to fit the date exactly. Sir Oliver Raydon is an English country gentleman who has seduced the daughter of a neighbor. Challenged to a duel by the outraged father, Sir Oliver meets his antagonist, and kills him. The slaying is not honorable, even from the peculiar ethical standpoint of the duellist, for the mortal thrust is given after the enemy has already received a wound that should have ended hostilities. The murderer then wrestles with the problem of breaking the news to his mistress, and solves it by a cowardly evasion. Before she can learn of it, he has carried her off to another of his estates — a remote and desolate place on the coast of the North Sea — and there keeps her in ignorance of what has happened. The means of disclosure is provided by the woman's brother, returning from Virginia, wounded and temporarily blinded in a sea fight with the Dutch, and cast upon the very shores of Sir Oliver's estate. Here he is nursed back to life and sight by his sister, who does not reveal to him the bond that is between them. Finally she lets the secret out, and it transpires also that she is the mistress of his host and not the wife. Even then neither of them knows of the father's murder, and it is only when the brother returns to his ancestral home that he learns the full extent of Sir Oliver's villainy. When the dreadful news at last reaches the woman, she takes flight from the man whom she must henceforth hate, although she cannot root out from her heart all of the old affection. Then there is a duel between the brother and Sir Oliver, in which the latter is generously spared, then the death of Sir Oliver's wife makes possible a partial and tardy reparation, and the wronged

* AN AFFAIR OF DISHONOR. By William De Morgan. New York: Henry Holt & Company.

REST HARROW. A Comedy of Resolution. By Maurice Hewlett. New York: Charles Scribner's Sons.

A MAN'S MAN. By Ian Hay. Boston: Houghton Mifflin Company.

THE CREATORS. A Comedy. By May Sinclair. New York: The Century Co.

THE GOLDEN CENTIPEDE. By Louise Gerard. New York: E. P. Dutton & Company.

THE NATIVE BORN. By I. A. R. Wylie. Indianapolis: The Bobbs-Merrill Company.

AILSA PAIGE. By Robert W. Chambers. New York: D. Appleton & Company.

THE HUSBAND'S STORY. By David Graham Phillips. New York: D. Appleton & Company.

woman consents to marry him for the sake of their unborn child. Sir Oliver, who is an epileptic, comes to a miserable end, and the story trickles out to a conclusion reached in Mr. De Morgan's favorite way of indirection. The work has considerable power as a psychological study, but the theme chosen demands a much larger proportion of action than it gets, and the total effect is inclined to be wearisome. Probably the author could not write a poor novel if he tried, but the present production brings with it an acute sense of disappointment, so inadequately does it exhibit the gifts of humor and tender sentiment that are the charm of "Joseph Vance" and "Somehow Good." It is an artificial piece of work at best, and the spontaneous geniality of the earlier novels is sadly missing from its pages.

Mr. Hewlett's "Rest Harrow" is the third section of the delectable comedy (previously comprising "Open Country" and "Halfway House") in which the vagaries of Jack Senhouse are described for us, and illuminated by copious outpourings of his thought in the form of monologue and epistle. We imagine it to be the conclusion of the whole matter, as far as the public is concerned, and it is just as well that it should be, because his eccentric individualism begins to pall, and his philosophy of conduct — if it may be given so pretentious a designation — has now been expounded with some superfluity of iteration. The present story, which is not much of a story at best, carries on the tale of his philanderings with Sanchia to the culminating night in the open, when she has come to him for a final refuge from the influences that seek to shape her life in the conventional mould.

"They talked long and late, walking down the valley to the farmstead for bread. On this, with milk and fruit, they supped after Sanchia had bathed, and clad herself in one of his Moorish robes. Hooded and folded in this she sat at meat, and Senhouse, filled with the Holy Ghost, discoursed at large. The past they took for granted, the present was but a golden frame for the throbbing blue of the days to come."

We can well believe the statement that Senhouse "discoursed at large." Coleridge once said to Lamb: "Charles, did you ever hear me preach?" "I never heard you do anything else," was the prompt reply. We trust that the "blue of the days to come" is to be taken poetically, and not as indicating the hue of Sanchia's musings after her final break with society. We are of course glad that she is quit of Ingram, who is a brute, and no sort of mate for her, but we cannot help wondering if "the days to come" will not reduce her to Tennyson's condition after his ten weeks' sojourn at FitzGerald's "table of Pythagoras," seeming at first "a thing enskied," and finally falling "from that half-spiritual height chill'd," and turning to the fleshpots with zest.

The author of "A Man's Man" has a marked talent for humorous description, and he is apt to let it get the better of his narrative intent. His picture of Coney Island may be given as a brief example.

"Take Margate and Douglas and Blackpool, and pile them into an untidy heap; throw in a dozen Fun-Cities from Olympia and half a score of World's Fairs from the Agricultural Hall; add some of the less reputable features of Earl's Court and Neuilly Fair; include a race-course of the baser sort; case the whole in wood, and people it with sallow gentlemen in striped jerseys and ladies answering exclusively to such names as Hattie, Sadie, and Mamie, reared up apparently upon an exclusive diet of peanuts and clam-chowder; keep the whole multitude duly controlled and disciplined by a police force which, if appearances go for anything, has been recruited entirely from the criminal classes, and you will be able faintly to realize what Coney Island can do when it tries on a fine Sunday in summer."

This choice bit of characterization is only one out of many; the story as a whole is consequently disjointed and episodical. Nevertheless, there is enough of a continuous story to hold the attention, while the author's cleverness and unfailing humor make us quite willing to forgo what would otherwise be our demand for a more closely-knit tale. Mr. Hay recounts for us the fortunes of one Hughie Marrable, who first appears as a student at Cambridge, and qualifies as a hero by an exploit at Bumps, whereby his crew wins the Head of the River. Hughie then knocks about the world for ten years, working his way for the fun of the thing, and mingling for choice in the most disreputable society he can find. All this is lightly passed over, and when we meet him at Coney Island he is on his way home to settle down as an English gentleman. His Quixotic championship of a distressed damsel results in his being shanghaied in New York, and shipped on board a tramp freighter which is to be scuttled in mid-ocean for the insurance. The scuttling is duly started, and the rascally crew take to the boats, but Hughie is left on board with three other men, the holes are plugged up, and the freighter, still good for about four knots, is taken to port. Thus end Hughie's *Wanderjahre*. After attending to the captain and his owner, and seeing them retired from society for a term of years, he finds himself confronted with a new sort of problem. He has been made the guardian of a girl—a child when he had last seen her, a beautiful but wayward young woman upon his return — and falls in love with her. He bungles the affair a good deal, so that the entire latter half of the book is needed to set things to rights. After keeping him on tenter-hooks long enough to get the full enjoyment of the sport, Joey capitulates, and all is well. It is a very joyous book, and the writer's powers of characterization are much out of the common.

"There was nothing in contemporary literature to compare with the serene, inspired audacity of Jane Holland." One might take this quotation from "The Creators" as a reasonably accurate characterization of Miss Sinclair, who combines audacity with serenity in a fashion somewhat startling even to this liberal-minded generation of novel-readers. "The Creators" does not go quite so far in the direction of frankness as "The Helpmate" did, but it says a good many things that are usually left unspoken. In a way it takes us back to Miss Sinclair's great success, "The Divine Fire" for it has to do with

the mental processes and manifestations of genius, but instead of a single example it gives us half a dozen (reckoning Nicky, a genius *manqué*, as one of the number), equally divided between the sexes. And its moral seems to be that genius takes heavy chances when it mates. The inherent difficulty in the problem of taking great novelists and poets for heroes and heroines is that it is so hard to make them live up to their imputed characters. No amount of assertion, however vehement, will convince us that anyone is a genius unless his own reported speech bears the unmistakable signs of inspiration. Miss Sinclair came within measurable distance of solving this problem successfully in "The Divine Fire," but she comes considerably short of her aim in the new venture. Our chief impression of these writing-folk is that they are an irritable and neurotic set, conspicuously devoid of balance and common sense, rather than that they are the creative artists the author would like to have us think them. The book is immensely clever as to dialogue and personal description, and keeps free from long analytical divagations. These qualities make it unusually readable, but something more than little touches are required for vital portraiture, and that something more Miss Sinclair is not quite able to command. The two important characters who are not geniuses (unfortunately married to the two who are) seem to be the most authentic examples of human nature in the whole book.

Miss Louise Gerard is the author of a weird African romance called "The Golden Centipede," which in point of invention should make Mr. Rider Haggard anxious about his laurels. In point of description, it is rather suggestive of the African tales of Mr. Harold Bindloss; and even recalls at times the masterly pages of Mr. Joseph Conrad. Unfortunately the book is badly-written, with frequent lapses from good grammar, and a most confusing use of pronouns. Over and over again the reader is puzzled to determine the antecedent of a "he" or a "him." The golden centipede of the title is only a symbol, but there are real centipedes in the story, of the most venomous and loathsome sort. There are other horrors, also, piled one upon another until we have something more than a surfeit of them. In fact, the story is one of the creepiest that we can recall, but the plot, ingenious although wildly extravagant, has a certain fascination which partly atones for the book's many defects of prolixity, cheap sentiment, and general literary shapelessness.

Miss Wylie's "The Native Born" is a tale of modern India which, while it is lacking in the penetrative power of Mr. Kipling and Mrs. Steel, is fairly comparable with the works of those writers in its evidence of acquaintance with the conditions of Indian life, and in its successful working-out of an intricate plot. A brief prologue describes an attack upon an outpost, stubbornly but hopelessly defended by a handful of soldiers, ending with the last stand and final massacre of the whites. Then, after an interval of a score of years, the real story begins in the same place, once more an English station. Retributive justice, although tardy, had been effective, and a stern hand had dealt with the revolting natives. The present Rajah is a young man who had been rescued as an infant from the scene of vengeance, and retained in power under an English protectorate. When we meet him, he is a deeply interesting figure, a dreamy idealist, knowing little of the conquering race by actual contact, but much by reading and reflection. He sees in the English a race of heroes, and when advances are made to him by the society of the station, is only too ready to receive his new friends with open arms. He speedidly falls victim to the wiles of a designing woman and the intrigues of a speculative adventurer. He dares to love the one — innocent of the social gulf between black and white — while with the other he engages in a mining scheme which he is persuaded to look upon as a philanthropic enterprise for the uplifting of his people. When his eyes are opened, and he learns that the woman has tricked him, and that the man has plunged him into personal dishonor, he becomes once more the Indian prince, implacable in his hatred, and fierce in his fanatical zeal for revenge. He determines to sweep the English settlement out of existence, and it seems that their doom is sealed, when the extraordinary fact is revealed to him that he is himself partly of English blood. Thus is the final catastrophe averted, for with the Rajah's revulsion of feeling the revolt becomes powerless. Even the woman who has played with him experiences a change of heart, and her better self is aroused as she learns to appreciate his inherent nobility of character. The secondary interest of the narrative is provided by the relations of a man and woman, both English, who had also been preserved as children from the massacre that had orphaned them both twenty years earlier. The whole plot is too intricate to be outlined in a few words, and so many revelations are crowded into the closing chapters that the effect is too confusing for the most satisfactory sort of story-telling. But the novel has both interest and power, and its tense dramatic climaxes indicate an unusual measure of literary skill.

Our Civil War will doubtless provide subjects for the novelist for many years to come, and its possibilities still remain largely unexplored. In its superficial aspects, indeed, it has become fairly hackneyed, but the novels devoted to it that exhibit insight and breadth of treatment may almost be counted upon one's fingers. "Ailsa Paige" comes very near to being included in this small group; its claim would be indisputable were it not for its extravagant emotional coloring and its excessive sentimentalism. Mr. Chambers must pay some penalty for having become a "best seller," and he meets the demands of his swollen *clientèle* by gushing rather more than is permissible, and by an

indulgence in over-violent contrasts of light and shade. The blend of brute and idealist that he gives us in his hero is not exactly calculated to appeal to the judicious, although his youthful readers will probably think it adorable. He is at his best in such a bit of dialogue as the following:

"Curt?"

"Yes, dear."

"If he surrenders——"

"It makes no difference what he does now, child."

"I know it. . . . They've dishonoured the flag. This is war is n't it?"

"Yes."

"Will it be a long war?"

"I think not."

"Who will go?"

"I do n't know. . . . Soldiers."

"I did n't suppose we had enough. Where are we going to get more?"

"The people—" he said absently—"everybody, I suppose. How do I know, child?"

"Just ordinary people?"

"Just ordinary people" he responded quietly.

If only the author had heeded the lesson of simplicity and restraint thus set himself he might have given us a masterpiece. As it is, he has given us a stirring story, told with much tenderness and sympathy, in which poetic suggestiveness jostles with harsh realism, and a group of intimately related and particularly interesting characters hold our attention closely. Mr. Chambers is at his best when writing romance with a historical background, and the present work is the best he has given us since his trilogy of novels dealing with the American Revolution.

Mr. David Graham Phillips "has it in" for the American woman. To readers of his earlier novels, this statement will not be a surprise, although most of them will probably gasp at the lengths to which the author has permitted himself to go in "The Husband's Story," his latest diatribe against the despised and abhorred sex. The following blossoms are culled from a single early chapter. "As a rule, women systematically lie to their husbands about big things and little." "Our women take incidental interest or no interest in their homes, in their husbands, in their children." "The American woman fancies she is growing away from the American man. The truth is that while she is sitting still, playing with a lapful of the artificial flowers of fake culture, like a poor doodle-wit, the American man is growing away from her." "The American woman is responsible for the dishonesty of American commercial life." "Is there any line of serious endeavor in which an American woman is interesting and helpful and companionable to a man?" Later on, when the writer gets really warmed up to his task, the indictment is continued under other counts, so numerous and varied that we may at least admire the ingenuity that can think of so many mean things to say. Unfortunately, Mr. Phillips has not the equipment of the Juvenal he would like to appear; his generalizations are too sweeping to be impressive, and the incurable vulgarity of his expresssion excites nothing but disgust. Posing as an indignant satirist, he is in fact nothing more than a common scold. The particular story which he tells here (or has told for him in the first person) is so utterly untypical even of the plutocratic society which he holds up to reprobation, and is given us with such crude coloring and strident emphasis, that it can make no appeal to any order of intelligence higher than that which is moved by the revivalist exhorter or the writer of yellow editorials. Of course, there are many people of that low order of intelligence by whom he may be taken seriously, and to such he must look for his public. There is no more mischievous kind of writing than that which thus uses a moral purpose to cloak an unbridled sensationalism based upon a wild distortion of actual human character.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

Glimpses of a grand-niece of Coleridge.

"The tail of the comet S. T. C." was what some one once called the late Mary E. Coleridge, who said of herself, "I have no fairy godmother, but lay claim to a fairy great-great-uncle." In the memoir prefixed to "Gathered Leaves from the Prose of Mary E. Coleridge" (Dutton) Miss Edith Sichel speaks of Mary as the great-niece of Samuel Taylor Coleridge, and of the latter as the great-uncle of Mary. Whatever the exact degree of kinship, something of the Coleridgean genius for both creative and critical work reappeared in the niece, whose short life of forty-six years (1861–1907) is memorable to us for the novels, stories, essays, and poems that attested her lively imagination, her love of beauty, her warmth of feeling, and her pure delight in the creations of genius. To those who knew her personally she seems to have possessed, with all her shyness and whimsicality, great charm and many graces. The warmth of heart that made her the truest of friends was not inferior to the brightness of intelligence that enabled her to master Hebrew before she was nineteen and to become an early and ardent lover of Greek literature in the original. The short stories printed in "Gathered Leaves" are reproduced from "The Cornhill Magazine" and other sources, and, while they illustrate her liveliness of fancy, her "human insight and poetic oversight," they also prove the truth of the criticism that her genius lacked sufficient talent to render it adequate support. Abruptness and obscurity and lack of construction mar her fiction. Her poems, mostly short and of slight texture, do her better justice. In literary criticism she knows what is good and how to commend it. Examples of these three kinds of writing are presented by her editor, and also Miss Coleridge's "Notes of the Table Talk of William Cory,"—the inspired teacher and erratic scholar of genius, as Miss Sichel styles him. Brief passages are also given from Mary Coleridge's letters and diaries, and a pleasing portrait of her forms the frontispiece. Bright and

beautiful was her character, and these qualities mark the memorial volume edited with such loving sympathy by her friend.

Evolution and the Irish.

The application of the principles of organic evolution to the explanation of human activities, especially those of a social character, is usually somewhat indirect and inferential. In a volume of the "International Scientific Series" bearing the title "The Evolution and Function of Living Purposive Matter" (Appleton), Professor N. C. Macnamara attempts to make this application direct and specific. After tracing the structural evolution of the nervous system and the purposive behavior which this organ system subserves, through the animal series from Amoeba to man, the attempt is made to show that the activities — social, economic, and religious — of a particular group of the Irish people are the direct outcome of their evolutionary history. The result is interesting if not altogether convincing. The author's argument is developed in the following way. Roughly the first two-thirds of the book is devoted to an analysis of the biological literature on the progressive evolution of the higher "purposive" types of animal behavior. Beginning with the simple reflex activities of unicellular organisms concerned in the getting of food and the avoidance of harmful situations, it is shown that as we ascend the animal series there is a continual and gradual increase in complexity of behavior, culminating in the higher animals in "conscious" action. Associated with the increasing complexity of behavior is an increase in the complexity of the so-called "purposive" structural elements (nervous system) of the body. It is then maintained that the accumulated effect of this evolution in the case of the end product — man — leads to the result that "the personal character or inherited instincts of human beings form a kind of substratum (unconscious) to their mental life, and constitute the real cause of most of their actions." The last third of the book is given to an attempt to substantiate this claim by a detailed and very interesting account of the history of the Clancuilein Sept, a division of the Dalcasian tribe of Celts. Here the author is at his best. He writes of stirring events in a stirring way. One forgets the biological theory, which after all is rather intangible in its concrete application, in the joy of a well-told story of an interesting people.

Incidents of antiquarian research.

In his chatty and rambling "Accidents of an Antiquary's Life" (Macmillan) Mr. D. G. Hogarth, already known as the author of "A Wandering Scholar" and other writings, relates some of the minor incidents of his twenty-three years' archæological wanderings and diggings in Greece, Macedonia, Asia Minor, Egypt, and Syria. The most important achievement of his that these miscellaneous reminiscences touch upon seems to have been the toilsome but richly remunerative exploration of the site of the great Artemisium, or Temple of Diana, at Ephesus, which Wood, its discoverer thirty years earlier, had left but partially explored. Gruesomely sensational are some passages of the author's description of his tomb-hunting and body-snatching adventures in Egypt, when, "crawling on all fours in the dark, one often found the passage barred by a heap of dim swaddled mummies turned out of their coffins by some earlier snatcher of bodies; and over these one had to go, feeling their breast-bones crack under one's knees and their swathed heads shift horribly this way or that under one's hands." Lucky was the temerarious grave-robber to escape with his life and no treasure from a stifling burrow "where rock was rotten and screes of loose chips, thrown down from plundered tombs above, might slip at any moment over the only channels of air and escape, and condemn us to the death of trapped rats in a most unworthy cause and most unpleasant company." The usual and highly acceptable accompaniment of pictures from photographs, to the number of forty, is found in the volume. As the informal record of a restless seeker for ancient relics, pursuing his quest somewhat in the spirit of the gamester or the mining prospector, the book is by no means so dry and dusty as the typical antiquary is supposed to be.

Practical work in humane education.

Besides the repressive measures, mainly in the nature of police duties, directed against cruelty to animals and to unprotected children, a greater need is for that educational work which will make repressive measures few or needless. Much has been done in this direction in the last decade, both by organizations and individuals; and much more is likely to be done in the future. In this noble work the name of Henry Bergh stands preëminent in this country; and it is fitting that Mr. Roswell C. McCrea's excellent report on "The Humane Movement in America" should have been "prepared on the Henry Bergh Foundation for the Promotion of Humane Education in Columbia University," and published at the University Press. The volume is a substantial one of 450 pages, and presents, besides a short biography of Henry Bergh and an account of his work, a considerable amount of matter relating to similar activities in this country. We are surprised at the omission of the very important work of the Humane Alliance, a chartered and still active organization in New York City, founded and endowed by Hermon Lee Ensign, a genuine lover and protector of animals, who at his death ten years ago left his entire estate, of something like two hundred thousand dollars, to the cause of the Humane Alliance. This society has done a remarkable work in the last decade in erecting marble drinking fountains, of artistic and serviceable design, costing about a thousand dollars each, in various towns, villages and cities throughout the country. Between one and two hundred of these beautiful fountains have now been given to the public — or, rather, to thirsty

dogs and horses — by this well-planned and well-administered benefaction. Some of Mr. Ensign's writings occupy a creditable place in humane literature, and should have been included in the ample bibliographies in this volume. We are glad to see the unmistakable utterance of Dr. William James on the subject of animal vivisection given prominence here. The various State laws for the protection of animals and children are summarized in a 96-page appendix. The work is a valuable one, and can be made still more so by a needed revision, should a new edition be called for.

New glimpses of a charming personality.

Two most interesting and charming personalities are disclosed in the late Richard Watson Gilder's volume entitled "Grover Cleveland: A Record of Friendship" (Century Co.). The term charming would have appeared absurd as applied to Mr. Cleveland fifteen years ago, so far as his personal self had become known to the world. He was counted honest, capable, and obstinate; he made enemies with the greatest ease, and seemed to have but few friends. His party was forced to accept him for its leader as the only man who had a chance to win, and did it with a wry face. But this stern, reserved, pugnacious politician has been shown, since he retired to private life, to be a lovable man with charming social qualities and what may almost be called a genius for friendship. Mr. Gilder's book is delightful in what it shows of his friend, and equally delightful in what it shows of himself, and the workmanship is that of the literary artist that we knew him to be. It consists of eighty-two brief anecdotes or sketches, most of them only a page or two long, with no connection except that each one illustrates some characteristic or quality or opinion or sentiment of Mr. Cleveland; and there is not one of them that is trivial or over-laudatory in tone, or unilluminating. As one reads he seems to be brought into personal acquaintance with the subject, and both admiration and love grow with the reading. Mr. Cleveland's foibles and idiosyncrasies are shown, but they only set off his manliness, his true dignity, and his greatness. His reputation is meeting the great test, that of steady growth; unlike many who have stood high during their active lives, he stands higher in general esteem as more is known of him and as his career is studied. Mr. Gilder's beautiful little book will help on that growth and appreciation.

Familiar letters of 18th century celebrities.

A genius for friendship and for eliciting friendly letters from his absent friends seems to have belonged to Sanderson Miller, Esq., of Radway in Warwickshire, man of letters, architect, and antiquary. "An Eighteenth-Century Correspondence" (Duffield), edited by Miss Lilian Dickins and Miss Mary Stanton, is made up of carefully preserved but never before published letters and parts of letters to Miller from such men of note as the elder Pitt, the Lyttelton, the Grenvilles, Lord Dacre, the Earls of Guilford, Coventry, and Hardwicke, and many others. A sufficient account of Miller himself, with other editorial matter, is acceptably furnished by the careful editors. Inevitably there are many paragraphs, and even pages, in the four hundred and more of correspondence, that savor of the commonplace. On the other hand an occasional new light is thrown on a historic character, as in Pitt's playful and sprightly style of addressing his dear friend, which shows him to have been more genial and less stern and formal than our mental picture of the great man. To Miller on the eve of a visit to Wroxton he writes: "May the grand Landskip Painter, the Sun, spread his highest colouring o'er the sweet scene, and the fairest Naiad of the Lake frisk all her frolick Fancy at the Cascade, and be, what you must ever think a pretty Girl, most charming in her Fall." From Deane Swift, near kinsman and biographer of the Dean of St. Patrick's, many lively letters are given. But the attractions of the book, to readers fond of familiar correspondence, are too many to specify in detail. By a natural and perhaps unconscious assimilation of eighteenth-century style, the editors allow themselves to use an occasional obsolete term, as in calling Miller an "antiquarian," and in referring to "an Austrian General of Irish extract." The work is fully illustrated and indexed.

Up and down the river Avon.

It is almost impossible for an American to express his first impressions of England. In vain he tries to convey to his untravelled countrymen the effect of English landscape, with its smooth velvety enclosures, lush hedgerows, old-fashioned villages, grey church-towers, ancient farm and manor houses, stately castles, and winding white roads. He is forced to admit that our own rural districts are as substantially built upon, covered with virtually the same crops, laid out in fields of the English pattern, and diversified with about the same amount of woodland. Yet — even apart from buildings — ordinary, gracious, ornate England differs absolutely not only from our own country but from almost all others in the world, with a quality and prodigious contrast almost indescribable. It so happens that the English shrine most visited by Americans, — the birthplace of Shakespeare — is also in the heart of some of the most characteristic and beautiful of English scenery. Hence, many Americans make their first, and sometimes their last, acquaintance with England by way of Stratford, on the banks of the river Avon. Accordingly, Mr. A. G. Bradley's book entitled "The Avon and Shakespeare's Country" (Dutton) bears a name to conjure with. Nevertheless, in his preface, the author acknowledges that he has given more space to the lower and less-known shores of the Avon than to the higher and more familiar reaches in the immediate Stratford district, and that he has done this with the transatlantic reader especially in mind.

Even more consistently engaging, associated with more inspiring landscape and no less rich in historic association, is the Avon near its mouth than the Avon at its source. Beginning with Tewkesbury, Mr. Bradley continues up-stream to Bredon, Evesham, and below the Cotswolds, with much historic detail and many alluring tales before reaching the town of Stratford and thence to Warwick, Kenilworth, and Rugby. Even if the text were less engaging than it really is, no one could be insensible to the thirty charming illustrations in color by Mr. A. R. Quinton. From the familiar view of Trinity Church at Stratford, which serves as frontispiece, to the quaint Bubbenhall Mill of the closing chapter on Rugby, these pictures are full of the intimate feeling for English scenery that is so difficult to put into words.

Two successful English dramas.

The inauguration of a series like Messrs. Duffield's "Plays of To-day and To-Morrow" is a significant sign of the times. It means that the play is growing popular, like play-going; that people who do not go to the theatre insist upon having plays to read, while those who do go often hear something worthy of more than an evening's casual attention. The series opens auspiciously with two volumes containing Mr. Rudolf Besier's "Don," and Mr. James Bernard Fagan's "The Earth." "Don" was the modern light comedy offering on last winter's programme at the New Theatre. The hero is a quixotic young poet who, having taken a foolish wife away from her husband, brings her to his father's house, where his fiancée and her family are visiting, with the pleasing expectation that everybody will understand and sympathize. The characters in the two older generations are all types, and all amusing. If the comedy verges towards farce, there is no hint of melodrama. The four leading figures are closely studied, the dialogue is by turns amusing and moving, and the central situation sincerely and vividly presented. Like "Don," "The Earth" is of English origin — our native drama seems to be more talked about than in evidence. It is a newspaper play based on the political aspirations of the head of a gigantic newspaper trust. Gaily ironic and brilliant is the presentation, vital the grip on real issues, masterly in utter absence of theatricality the *dénouement*. Realism seems to be the note of the new school of dramatists — truth to life, combined with a searching inquiry into life's problems. It is to adherence to this tradition that "The Earth" owes its success as a stage-play both in London and America, and finally its place in a series like the one under discussion.

The story of an epoch-making invention.

"The History of the Telephone" (McClurg), by that experienced historian of American inventions, Mr. Herbert N. Casson, gives in three hundred highly readable pages an untechnical account of the birth, growth, and flourishing maturity of this indispensable aid to quick communication. It was in a small machine shop in Boston, in the summer of 1875, that young Alexander Graham Bell, professor of elocution and "visible speech," hit on the missing mechanism to his device for producing audible speech at an indefinite distance from the speaker. It was because he was more of an acoustician than an electrician that he was able to accomplish what professional electricians had pronounced to be impossible. Dr. Clarence J. Blake, the noted Boston aurist, had given him the valuable suggestion of the human ear as a model to study and imitate in perfecting his instrument, and from this marriage of the two sciences of acoustics and electricity the hopeful offspring now known as the Bell telephone was born. The stormy history of the Bell Telephone Company, its winning of thirteen important lawsuits, five of which were carried up to the Supreme Court, and of nearly six hundred lesser suits, with only two trivial contract cases decided against it, and its enormous growth in prosperity and activity of recent years, are all related in sufficient detail. Some account, too, of the chief men who have aided in building up this powerful corporation is given, and portraits and other illustrations are provided in abundance.

BRIEFER MENTION.

Good health is simply a matter of physical and mental culture, declares Mrs. Emily M. Bishop, with all the amplifications that this assertion implies, in a handy, buckram-bound volume entitled "Daily Ways to Health" (Huebsch), which she begs the reader to allow "to be left around anywhere — on the office desk, the kitchen shelf, the couch, the sewing table or the window seat," for hap-hazard perusal in spare moments. Simple home gymnastics and breathing exercises, with helpful hints on "the will to be well," make up the bulk of the book. Mrs. Bishop is an experienced teacher of health exercises, well known to Chautauqua pupils, and her doctrine is one to which most of us give too little heed.

The Wisconsin History Commission publishes, as number three in its series of "Original Papers," a small volume by Mr. Theron W. Haight containing about all that can be learned concerning the careers of three brothers,—Howard B., Alonzo H., and William B. Cushing. "Three Wisconsin Cushings" is the book's title. The first of the three, after creditable service in the Civil War, distinguished himself in fighting the Apaches in Arizona, where he was killed in action in 1871. The second was graduated from the U. S. Military Academy and acquitted himself well as artillery officer in the Civil War, rising to lieutenant colonel and rendering conspicuous service at Gettysburg, where he fell. The third brother received his training at the U. S. Naval Academy, and served brilliantly throughout most of the Civil War, especially distinguishing himself by sinking the Confederate ironclad, Albemarle. He continued in the navy, with occasional promotions, until his death in 1874 at the Government Hospital for the Insane. Portraits, with facsimiles of letters, are provided, and the somewhat meagre annals attainable in regard to these brothers make a book of particular interest to war veterans.

Notes.

An entirely new and revised edition of Mr. Rossiter Johnson's well known "History of the War of Secession" will be issued at an early date by the Wessels & Bissell Co.

Current interest in aviation has led the Houghton Mifflin Co. to prepare a holiday edition of Mr. John T. Trowbridge's famous poem of forty years ago, "Darius Green and his Flying-Machine." Illustrations for the new edition have been made by Mr. Wallace Goldsmith.

A new edition of Mr. Charles F. Lummis's "The Man Who Married the Moon," for some time out of print, is on the Century Co.'s Fall list. This new edition, enriched by an entirely new story, will be published under the title of "Pueblo Indian Folk-lore Stories."

Richard Frothingham's "The Rise of the Republic of the United States" has been a work of considerable usefulness for nearly forty years. It was a pioneer work of its class, and still deserves readers, which will probably be found for it by the tenth edition, now published by Messrs. Little, Brown, & Co.

Professor Josef Redlich, of Vienna, is to give the Godkin Lectures this autumn at Harvard University, and he has chosen as his subject the history of the Austro-Hungarian Constitution since the compact which followed the war of 1866. The lectures, given in English, will be published later in book form.

Mr. B. W. Huebsch, of New York, is about to publish a poem of seven hundred lines entitled "The Happy Teacher," which was read before the Phi Beta Kappa society at Stanford University, last commencement, by our old and valued contributor, Professor Melville B. Anderson, on the occasion of his commencing *Emeritus*.

Admirers of Walter Pater could hardly wish for him a more tasteful and dignified form of publication than is provided by the Macmillan Co. in their new library edition of his complete writings. Four volumes, giving us "The Renaissance," "Marius," and "Imaginary Portraits," are now at hand, and six more are to come at monthly intervals.

A new and enlarged edition of Mr. Richard Robert Madden's work entitled "The United Irishmen: Their Lives and Times," now for nearly fifty years out of print, is announced by the Tandy Publishing Co. of New York. The new edition will be in twelve volumes, with a life of the author, notes, index, and bibliography by Mr. Vincent Fleming O'Reilly.

Professor Walter Raleigh's "Six Lectures on Johnson," to be published immediately by the Oxford University Press, will include the Leslie Stephen lecture delivered at Cambridge; and Essays on the two-hundredth anniversary of Johnson's birth, Johnson without Boswell, Johnson on Shakespeare, Early Lives of the Poets, and Johnson's Lives of the Poets.

Mr. A. Maurice Low has delivered to his publishers the manuscript of the second volume of his interesting and valuable work, "The American People: A Study in National Psychology," and has gone abroad for a short holiday. The second volume of "The American People" will be one of the leading publications on the Houghton Mifflin Co.'s list early next year.

"The Collected Works of William Morris," in twenty-four volumes, under the editorship of Miss May Morris, is announced by Messrs. Longmans, Green, & Co. The edition, which will contain introductions, biographical notes, facsimiles, and frontispieces, will be limited to one thousand copies. The first four volumes, to appear in November, will be "The Defence of Guinevere," "The Life and Death of Jason," and two volumes of "The Earthly Paradise."

Messrs. Cassell & Company announce a new art series entitled, "One Hundred Popular Pictures," consisting of medium-sized reproductions in the exact colors of the originals of one hundred masterpieces of painting. The series will be completed in twenty-five portfolios, to be published at intervals, at a low price, and delivered to subscribers in the same manner as a magazine.

The two lectures given last year at Columbia University by Señor Ramón Menéndez Pidal, under the auspices of the Hispanic Society of America, are now published by the Society in a handsome volume. Their subject is "El Romancero Español," which is dealt with historically and critically. As a contribution to the study of Spanish literature this work is of high importance.

William R. Jenkins Co., of New York City, announce that they have purchased the old established business of F. W. Christern (Dyrsen & Pfeiffer, successors), foreign booksellers and importers of the same city. The stock has been transferred to the premises of William R. Jenkins Co., thereby increasing the supply and variety of their books in foreign languages and broadening the scope of their business.

Two interesting additions to Mr. B. W. Huebsch's Fall list have just been announced. One of these is Mr. John Bigelow's "Temples of Peace Built of Untempered Mortar," in which the venerable publicist discusses the barrier to universal peace presented by the "protective" tariff. The second volume is a study of "Legal Doctrine and Social Progress," by Professor Frank Parsons, of Boston University.

A volume on Lincoln and Herndon, by Mr. Joseph Fort Newton, author of "The Life of David Swing: Poet-Preacher," is announced by the Torch Press. The book deals with the personal and political fellowship of Abraham Lincoln and his law partner, William H. Herndon. The basis of the study is a series of letters, here published for the first time, that passed between Herndon and Theodore Parker from 1854 to 1859.

A new and important publishing organization is announced in the formation of the National Arts Publishing Company, with headquarters in Boston. The president of the company is Mr. Henry Lewis Johnson, founder of the magazine, "The Printing Art," the editorship of which he has just resigned to engage in this larger undertaking. A magazine of a unique kind which the company will publish is to bear the title, "Color." It will be printed with colored illustrations throughout, including the advertising pages as well as the literary section. The subject-matter of "Color" will be drawn from the field of the fine and industrial arts, the text being profusely illustrated with color reproductions made direct from nature. Another magazine to be published by the National Arts Publishing Company is "The School Arts Book," which is already established as an educational journal devoted to the teaching of art and manual training in schools. Mr. Henry Turner Bailey will continue to edit this magazine. Another periodical to be issued by the company will deal with the latest developments in engraving and color printing, under the title of "The Graphic Arts Magazine."

LIST OF NEW BOOKS.

[*The following list, containing 166 titles, includes books received by* THE DIAL *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

Charles de Bourbon, High Constable of France. By Christopher Hare. Illustrated in photogravure, etc., large 8vo, 360 pages. John Lane Co. $4. net.

The Life of Marie Amélie, Last Queen of the French, 1782-1866. By C. C. Dyson. Illustrated in photogravure, etc., large 8vo, 318 pages. D. Appleton & Co. $3.50 net.

A Queen at Bay: The Story of Cristina and Don Carlos. By Edmund d'Auvergne. Illustrated in photogravure, etc., large 8vo, 310 pages. John Lane Co. $5. net

A Royal Cavalier: The Romance of Rupert Prince Palatine. By Mrs. Stewart Erskine. Illustrated in photogravure, etc., large 8vo, 379 pages. D. Appleton & Co.

The Black Prince. By R. P. Dunn-Pattison, M.A. Illustrated, large 8vo, 320 pages. E. P. Dutton & Co. $2.50 net.

Louis XVIII. By Mary F. Sandars. Illustrated, large 8vo, 384 pages. James Pott & Co. $4. net.

The Dogaressas of Venice. By Edgcumbe Staley. Illustrated in color, etc., large 8vo, 333 pages. Charles Scribner's Sons. $3.50 net.

Frederick William Maitland. By H. A. L. Fisher. With photogravure portrait, 8vo, 179 pages. G. P. Putnam's Sons. $1.65 net.

Leaders of Socialism Past and Present. By G. R. S. Taylor. 12mo, 123 pages. Duffield & Co. $1. net.

HISTORY.

The Campaign of Chancellorsville: A Strategic and Tactical Study. By John Bigelow, Jr. With maps and plans, 4to, 528 pages. Yale University Press. $10. net.

Privateers and Privateering. By Commander E. P. Statham, R. N. Illustrated, 8vo, 382 pages. James Pott & Co. $2.50 net.

Waterloo. By Thomas E. Watson. 12mo, 152 pages. New York: Neale Publishing Co. $1.50 net.

GENERAL LITERATURE.

Essays Modern and Elizabethan. By Edward Dowden, LL.D. 8vo, 380 pages. E. P. Dutton & Co. $2. net.

The Old Virginia Gentleman, and Other Sketches. By George W. Bagby; edited, with introduction, by Thomas Nelson Page. With portrait, 12mo, 312 pages. Charles Scribner's Sons. $1.50 net.

El Romanceró Español. Por Ramón Menéndey Pidal. Large 8vo, 131 pages. New York: Hispanic Society of America. $1.25 net.

Bacon Is Shakespeare. By Sir Edwin Durning-Lawrence. Illustrated, 8vo, 286 pages. John McBride Co.

The Collected Works of Ambrose Bierce. Volume I. With portrait in photogravure, large 8vo, 402 pages. Neale Publishing Co. $2.50 net.

The Art of the Short Story. By George W. Gerwig, Ph.D. 16mo, 124 pages. Akron, Ohio: Werner Co. 75 cts.

NEW EDITIONS OF STANDARD LITERATURE.

The Utopia of Sir Thomas More: Ralph Robinson's Translation, with Roper's Life of More and Some of his Letters. Edited by George Sampson; introduction by A. Guthkelch. With frontispiece in photogravure, 12mo, 442 pages. "Bohn Library." Macmillan Co.

Desperate Remedies. By Thomas Hardy. Thin-paper pocket edition; with photogravure frontispiece, 16mo, 474 pages. Harper & Brothers. Leather, $1.25 net; cloth, $1.25.

VERSE.

Lips of Music. By Charlotte Porter. Illustrated, 12mo, 185 pages. Thomas Y. Crowell & Co. $1.25 net.

In Various Moods: Poems and Verses. By Irving Bacheller. With frontispiece, 8vo, 78 pages. Harper & Brothers. $1. net.

Songs of the Army of the Night, and The Mass of Christ. By Francis Adams. New and revised edition; 12mo, 125 pages. Mitchell Kennerley. $1. net.

Song-Surf. By Cale Young Rice. 12mo, 153 pages. Doubleday, Page & Co. $1.25 net.

Songs and Sonnets. By Webster Ford. 16mo, 90 pages. Chicago: Rooks Press.

FICTION.

Clayhanger. By Arnold Bennett. 8vo, 698 pages. E. P. Dutton & Co. $1.50 net.

John Winterbourne's Family. By Alice Brown. 12mo, 454 pages. Houghton Mifflin Co. $1.35 net.

At the Villa Rose. By A. E. W. Mason. Illustrated, 12mo, 322 pages. Charles Scribner's Sons. $1.50.

A Man's Man. By Ian Hay. With frontispiece, 12mo, 379 pages. Houghton Mifflin Co. $1.20 net.

Max. By Katherine Cecil Thurston. Illustrated, 12mo, 315 pages. Harper & Brothers. $1.50.

The Shogun's Daughter. By Robert Ames Bennet. Illustrated in color, 8vo, 420 pages. A. C. McClurg & Co. $1.35 net.

The Imposter: A Tale of Old Annapolis. By John Reed Scott. Illustrated in color, 12mo, 330 pages. J. B. Lippincott Co. $1.50.

Keith of the Border: A Tale of the Plains. Illustrated in color, 8vo, 362 pages. A. C. McClurg & Co. $1.35 net.

Cumner's Son, and Other South Sea Folk. By Gilbert Parker. With frontispiece, 12mo, 317 pages. Harper & Brothers. $1.20 net.

Open Water. By James Brendan Connolly. Illustrated, 12mo. 322 pages. Charles Scribner's Sons. $1.20 net.

Pan's Mountain. By Amélie Rives. 12mo, 288 pages Harper & Brothers. $1.50.

The Caravaners. By Countess von Arnheim. Illustrated in tint, etc., 12mo, 389 pages. Doubleday, Page & Co. $1.50.

Lady Good-for-Nothing: A Man's Portrait of a Woman. By A. T. Quiller-Couch. 12mo, 457 pages. Charles Scribner's Sons. $1.20 net.

Other Main-Travelled Roads. By Hamlin Garland. 12mo. 349 pages. Harper & Brothers. $1.50.

Anne Kempburn, Truthseeker. By Marguerite Bryant 12mo, 447 pages. Duffield & Co. $1.30 net.

Freda. By Katharine Tynan. With frontispiece in color, 12mo, 336 pages. Cassell & Co. $1.20 net.

The Sword Maker. By Robert Barr. 12mo, 395 pages. Frederick A. Stokes Co. $1.25 net.

The Yardstick Man. By Arthur Goodrich. With frontispiece, 12mo, 325 pages. D. Appleton & Co. $1.50.

The Shears of Destiny. By Leroy Scott. Illustrated, 12mo, 333 pages. Doubleday, Page & Co. $1.20 net.

The Girl Who Lived in the Woods. By Marjorie Benton Cooke. Illustrated in color, 8vo, 430 pages. A. C. McClurg & Co. $1.50.

The End of the Rainbow. By Stella M. Düring. With frontispiece in color, 12mo, 321 pages. J. B. Lippincott Co. $1.50.

The Getting of Wisdom. By Henry Handel Richardson. 12mo, 274 pages. Duffield & Co. $1.50.

The Steering Wheel. By Robert Alexander Wason. Illustrated, 12mo, 399 pages. Bobbs-Merrill Co. $1.50.

Lord Alistair's Rebellion. By Allen Upward. 12mo, 397 pages. Mitchell Kennerley. $1.50.

The Lady of the Spur. By David Potter. With frontispiece in color, 12mo, 329 pages. J. B. Lippincott Co. $1.50.

Leonora. By Frances Rumsey. 12mo, 312 pages. D. Appleton & Co. $1.50.

People of Position. By Stanley Portal Hyatt. With frontispiece in color, 12mo, 289 pages. Wessels & Bissell Co. $1.20 net.

The Scales of Justice. By George L. Knapp. Illustrated in color, 12mo, 307 pages. J. B. Lippincott Co. $1.50.

Whirligigs. By O. Henry. 12mo, 314 pages. Doubleday, Page & Co. $1.20 net.

The Barrier (La Barrière). By René Bazin; translated by Mary D. Frost. 12mo, 218 pages. Charles Scribner's Sons. $1. net.

The Hollow Needle: Further Adventures of Arsène Lupin. By Maurice Leblanc; translated by Alexander Teixeira de Mattos. Illustrated in color, 12mo, 325 pages. Doubleday, Page & Co. $1.20 net.

Too Many Women: A Bachelor's Story. 12mo, 366 pages. Frederick A. Stokes Co. $1.25 net.

The Star-Gazers. By A. Carter Goodloe. With frontispiece in color, 12mo. 232 pages. Charles Scribner's Sons. $1. net.

The Betrayal. By Walter Neale and Elizabeth H. Hancock. 12mo, 500 pages. New York: Neale Publishing Co. $1.50.

The Great God Gold. By William Le Queux. 12mo, 301 pages. Richard G. Badger. $1.50.

Jacob's Sons. By George L. Petrie, D.D. 12mo, 229 pages. New York: Neale Publishing Co. $1.25 net.

TRAVEL AND DESCRIPTION.

The North Pole: Its Discovery in 1909 under the Auspices of the Peary Arctic Club. By Robert E. Peary; with introduction by Theodore Roosevelt, and foreword by Gilbert H. Grosvenor. Illustrated in color, etc., large 8vo, 373 pages. Frederick A. Stokes Co. $5. net.

Tramps in Dark Mongolia. By John Hedley, F.R.G.S. Illustrated, large 8vo, 371 pages. Charles Scribner's Sons. $3.50 net.

Argentina. By W. A. Hirst; with introduction by Martin Hume, M.A. Illustrated, large 8vo, 302 pages. "South American Series." Charles Scribner's Sons. $3. net.

Switzerland: Its Scenery, History, and Literary Associations. By Oscar Kuhns. Illustrated, 8vo, 289 pages. Thomas Y. Crowell & Co. $2. net.

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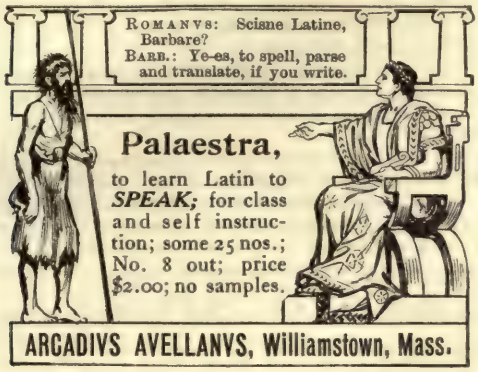

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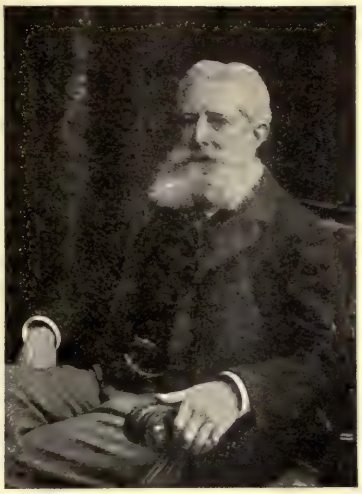

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TWO POETS.

When Swinburne made his famous pilgrimage to Landor in Florence, he spoke of it as a visit from

> "The youngest to the eldest singer
> That England bore."

When we learned that death had claimed on the same day (October 17) both Mrs. Julia Ward Howe and Mr. William Vaughn Moody, we could not refrain from thinking of them, in paraphrase, as

> The youngest and the eldest singer
> Our country bore.

They were just half a century apart, for the one was in her ninety-second year, and the other in his forty-second only. The one died after a life of the ripest achievement; the other was cruelly cut off, an "inheritor of unfulfilled renown," not indeed before his genius had been amply declared, but before he had accomplished more than a small part of what the world expected of him. The two lives offer tempting contrasts: woman and man, age and youth, East and West, past and present, the passion of a nation aflame with zeal for the rights of man, and the spectacle of the same nation, breathing an air grown thick and fat with avarice, brutally trampling upon those rights, and glossing its degradation with the cant phrases of a pinchbeck philanthropy, concealing its greed beneath the comfortable cloak of hypocrisy.

We may not now enlarge upon these contrasts, for the present obligation is to set forth in a few words the lives and characters of these two notable figures in our literature, one of them almost the sole remaining figure from the swiftly receding old century, the other the most important figure in our literature of the young new century. Mrs. Howe was born in New York, but upon her marriage in 1843 removed to Boston, henceforth to be reckoned a New Englander in spirit and associations. Her life long devotion to philanthropic endeavor of the noblest sort, even more than her literary performance, made her the "grand old woman" of America,—if we may call her *old* who was the end youthful in feeling, and, despite physic infirmity, active in all good works. Married to a man who had fought in the Greek war of liberation and had been Byron's tent-mate, she gave

her own unstinted sympathies to all peoples struggling to be free, in turn to Hungarians and Italians and American slaves; when these conflicts had faded into the past, she gave herself with equally unstinted devotion to the less spectacular causes of prison reform and woman's suffrage and the peace movement. She once summed up her career in these modest words:

"I have written one poem which, although composed in the stress and strain of civil war, is now sung South and North by the champions of free government. I have been accounted worthy to listen and to speak at the Boston Radical Club and at the Concord School of Philosophy. Lastly and chiefly I have had the honor of pleading for the slave when he was a slave, of helping to initiate the woman's movement in many states of the Union, and of standing with the illustrious champions of justice and freedom for woman's suffrage when to do so was a thankless office, involving public ridicule and private avoidance."

Perhaps there is no more significant single fact in her biography than that she was the only woman elected to membership in the National Institute of Arts and Letters.

Of Mrs. Howe the poet, it seems to be fated that she should be remembered almost solely as the author of a single piece. This sort of memory, desirable but inadequate, is hers by virtue of "The Battle Hymn of the Republic," which is undoubtedly one of the noblest lyrics of our Civil War. But she wrote other verse to the extent of several volumes, and in them the judicious may discover treasure-trove worthy to be contained in the casket that holds the one famous poem. She was also the author of a number of dramas and much miscellaneous prose, from her contributions to the early volumes of "The Atlantic Monthly," to her "Reminiscences," published late in life. She came into contact with great numbers of people, both here and abroad, through her activity as a preacher in Unitarian pulpits and as an occupant of the lecture platform. Her last appearance in public was only a few days before her death, when Smith College honored her with its highest degree, bestowed upon her with the following words:

"Julia Ward Howe, poet and patriot, lover of letters and learning, advocate for over half a century, in print and living speech, of great causes of human liberty, sincere friend of all that makes for the elevation and enrichment of womanhood; who having in former years 'read a fiery gospel, writ in burnished rows of steel,' quickened in the nation the imperishable faith in the triumph of beneficent right and the ardor of sacrifice for its winning; to whom now in her serene, gracious, and venerated age we offer felicitation and pay grateful homage."

And when the ceremony was ended, the whole assembly rose and sang the "Hymn," and the whole affair is pleasant to think about in our time of mourning.

The feeling that a noble life has been fully rounded out enables us to accept with something like equanimity the loss of such a writer as Mrs. Howe. But the loss of such a man as Mr. Moody is well-nigh intolerable. He had given us only ten years of creative work, and should have been good for twenty or thirty in addition. Moreover, his work was of such quality that it had already made him the foremost figure among our younger poets — the most remarkable appearance in the American literature of the twentieth century. He alone, or almost alone, spoke in our time with the authentic accent of the great elder singers, and brought back into poetry the high seriousness and lofty utterance of the masters. That such a force should cease, that such an inspiration should thus untimely fail, is cause for the most poignant regret. It is hard to become reconciled to an ordering of human affairs that frustrates such endeavor as was his, and dashes such hopes as were ours in the presence of so fair a promise.

The story of Mr. Moody's life is briefly told. He was born in a small Indiana town in 1869, was graduated from Harvard in 1893, was for a time an instructor at Cambridge, and was then called to the University of Chicago. There he did active work until 1907, afterwards retaining only a nominal connection with the institution. Happily married a little more than a year ago, he was soon thereafter attacked by the insidious malady that was to prove fatal, and the closing chapter of his life was a record of efforts and wanderings in the vain pursuit of health. It was a desperate fight for life, and it ended a fortnight ago in Colorado.

The decade of Mr. Moody's literary productiveness has enriched our literature with two superb poems in dramatic form, "The Masque of Judgment" and "The Fire-Bringer," with two prose dramas written for the actual stage, "The Great Divide" (at first called "The Sabine Woman") and "The Faith Healer," and with a volume of "Poems" that contains one of the noblest odes in the English language, and a number of lyrics that will henceforth be included in every "golden treasury" of English poetry. To the journeyman work of literature he contributed an essay on Milton, introductory to the "Cambridge" edition of the poet, and a text-book of English literature (written in collaboration with Mr. R. M. Lovett) for the use of schools. This is the sum total of Mr.

Moody's work, except for a few uncollected periodical writings, and whatever manuscripts he may have left behind him.

Of this work, the immortal part will be found in the verse rather than the prose. "The Great Divide" made an astonishing success upon the stage, and is the one production by which the author became known to the general public. It is a fine play, one of the best produced in our time; but a scale of absolute values must reckon it comparatively unimportant by the side of "The Masque of Judgment" and "The Fire-Bringer." These two poems were planned to constitute (together with an unwritten third) a trilogy of human destiny, and the deepest of our present sorrows is that he could not have lived to complete the work. The wonder of these poems is that with a mythological or fantastic framework, and with a beauty of expression now wistful and now sublime, challenging comparison with the measures of Milton and Shelley, suggesting even in their largeness of conception the world-poems of "The Divine Comedy" and "Faust," they are neither imitative studies nor antiquarian revivals, but are fairly throbbing with the vital issues of the modern consciousness. The reader who does not feel this to be their essential characteristic will peruse them in vain. No American poet, old or young, has penned finer lines than those of this apostrophe to mankind:

> "O Dreamer! O Desirer! Goer down
> Unto untravelled seas in untried ships!
> O crusher of the unimagined grape
> On unconceivèd lips!
> O player upon a lordly instrument
> No man or god hath had in mind to invent;
> O cunning how to shape
> Effulgent Heaven and scoop out bitter Hell
> From the little shine and saltness of a tear;
> Sieger and harrier
> Beyond the moon, of thine own builded town,
> Each morning won, each eve impregnable,
> Each noon evanished sheer!"

For certain of the poems — such as "Gloucester Moors," "A Grey Day," and "At Assisi" — one must reserve a peculiar tenderness of affection; but the great feature of the volume is that "Ode in Time of Hesitation" which scourges as with scorpions the recreant America of our wanton Spanish war and our Philippine conquest, and our shameless repudiation, by the dark deeds done a decade ago, of the sacred principles upon which the Republic was founded. In some fairer time to come, when we shall have rehabilitated our national character by what restitution and atonement are yet possible, when

> "The cup of trembling shall be drainèd quite,
> Eaten the sour bread of astonishment,"

when

> "With ashes of the hearth shall be made white
> Our heads, and wailing shall be in the tent,"

it will be gratifying to turn to this poem, and to realize that in our blackest hour genuine Americanism found one voice equal to the task of expressing all the passionate indignation aroused in patriotic breasts by the misstep that turned our faces from the shining mountain upon which our old ideals were set, and left us battening upon a pestilential moor.

ORIGINALITY IN LITERATURE.

James Payn, the novelist, told the story of an old English scholar who insisted that all modern literature was contained in Pindar. "What!" asked Mr. Payn, "you don't mean to say that Browning's 'Ring and the Book,' is in Pindar?" "Yes," said the scholar, "in the highest and truest sense; the 'Ring and the Book' is implicit in Pindar."

Without going as far as this, it may be asserted that real originality is a very rare bird. It is not a question of the invention or discovery of new material. The first part of "Faust" is a patchwork of plagiarisms. Almost everything in it is begged, borrowed, or stolen from various sources. Yet it is the most original master-work of modern times. Nor is originality a question of who wrote the first play or novel, or who heralded romanticism or realism. There have probably always been plays and novels; the ancients had their romanticists and realists. Æschylus was banished from Athens as a revolutionary, as irreverent to the gods; and wise heads wagged over Euripides' new notions and his break with tradition. Aristophanes and Plautus and Petronius plunged as deep into realism as any modern.

Nor is this thing originality a matter of literary superiority or inferiority. Many writers are great who are not original, and others have a kind of originality who are doubtful in their greatness. Milton and Keats and Tennyson are in the first class, and Blake and Browning in the second. Gray and Arnold and FitzGerald can hardly be called original poets at all; but how great they are!

Nor does the advocacy of isms and causes and movements, all warranted brand-new by their makers, constitute originality. Pretty much all that can affect mankind has been threshed out again and again. There have been Schillers and Shelleys in every age. "I have known twenty leaders of revolt," says the old Cardinal in Browning's play. Nor do new views of morality, pronouncements of independence, make for originality. Moses may break the tablets of the law, but they always come together

again, — as Milton's angels, divided by sword or cannon shot, reunite.

Not even temperament and personality, and the manner of looking at things and the style and way of work arising from them, are sure breeders of originality, though they come nearest of all to being so. Human nature is cast in types, and it is doubtful if there are as many distinct varieties as there are letters of the alphabet. Of course, as there are no two leaves in a forest exactly alike, there are minor differences in men and women; and it is to these that literature owes its variety and inexhaustibleness. But they are hardly distinct enough to constitute complete originality. Milton reproduced Æschylus and Dante; Goethe repeats Menander and Horace and Hafiz.

The truest originality is perhaps what is called in biology a *sport* — a variation by which life develops in an unexpected direction. Or it is as if a new and powerful element were suddenly introduced into the world, making all the other elements change their relations, producing strange and spectacular reactions. In literature it produces something which is not in Pindar, something which, while not greater than the stock work of the world, is novel and charming, and possesses a power to compel men to follow after it. Of this kind of originality it seems to me there are three great examples in English literature: the Shakespearian comedy, Sterne's "Tristram Shandy," and Coleridge's best poems, the four great pieces on which his fame rests. There are, of course, many other lesser exhibitions of this quality — Burns's and Shelley's poetry, the essays of Hazlitt, the Brontë novels, to name a few. None of these, however, are as unique and powerful in their action as those I have first named.

In tragedy, in tragic poetry, Shakespeare must take his chances with a half-dozen other poets. He is certainly not greater here than the author of the Book of Job, or Homer, or Æschylus, or Dante. He does the same kind of work that these do, in much the same way, and to the same effect. And this kind of work is doubtless the most important that man has ever done. An attempt has been made recently in America to displace these master minds of the world — whose works include ethics as they include all other human interests — in favor of the professed moralists and ethical writers. This is very much as if we should thrust aside the great painters — the Angelos, the Titians, the Rembrandts, who have painted us the picture of all life — and set up in their places the industrious artisans who have drawn us our maps.

Even in "Hamlet," where Shakespeare's tragedy seems most novel, and in which his influence has been so great as almost to shadow the modern world, he has been anticipated. Prometheus and Orestes are ancient prototypes of that character, and perhaps Don Quixote has carried it to a higher power.

But Shakespeare's comedies are things apart. In them a dreamer is either looking forward with eager eyes, over-estimating the beauty and splendor and goodness of the world, or else he has retired in disenchanted disgust into the fortress of his own soul which he furnishes with visions to console him for the disappointments of outward fate. In either case he has produced a new world, an orb within the earth. Only in the Nausicaa scenes in Homer, or in Kalidasa's Shakuntala, had there been a touch of the same creation. "The Tempest," "Midsummer Night's Dream," "Twelfth Night," "As You Like It," "Merchant of Venice," "Much Ado about Nothing," "Cymbeline," "The Winter's Tale," — what is there in all literature to compete with this complete and perfect world of ideal beauty and magnificence?

The effect of this magical creation has been overwhelming. Poets and novelists in crowds have followed the shining Shakespearian track. Scott, who decanted Shakespeare into his own bottles, Goethe, Hugo in his plays, Musset, Tennyson, — how much of all that is distinguished and delightful in modern literature bears the impress of Shakespeare's work. In particular, the latter may almost be said to have created woman, — or, rather, he interposed between the eyes of men and the real, faulty, though still interesting creature, the splendid or poignant visions of his perfect mates of men. And ever since, men have been falling in love with his creations or those propagated by his followers by cuttings from the plays. Women know very well that there is no such being as the Shakespearian woman. The girls of Jane Austen are the keenest and cleverest satire on their sex.

Sterne's originality certainly does not exist in his materials. The germ idea of his work comes from the *Martinus Scriblerus* of Pope, Swift, and Arbuthnot. The two central characters have more than a reflection of Don Quixote and his Squire. Sterne imitated Rabelais and other French humorists. Yet when all was done the work was revealed as startlingly original. It almost deserves Mark Pattison's praise of it as the most perfect piece of pure humor in the world. Its effect in English literature has been diffusive rather than concentrated. Most later humorists have had a Shandean touch; but few have been full initiates. The author of "The Bible in Spain" and our own Godfrey Leland are of the number. Carlyle, however, concentrates and reinforces his master. "Sartor Resartus," which shook the world two generations ago, is Sterne to the backbone. Bulwer transmogrified "Tristram" into a conventional but still excellent novel. In Germany, Sterne's influence has been deeper. Goethe unquestionably felt it powerfully. Jean Paul is a very German Sterne. And Heine, both in prose and verse, is Sterne tricked out for pantomime and setting off rockets with both hands. To the French, Sterne has always been a sort of religion, though they have leaned to the apocrypha of "The Sentimental Journey" rather than to the true canonical books. More recently, Flaubert, in his last and perhaps greatest work, and M. Anatole France, have disclosed the real Sterne.

Coleridge's poetry is the most absolutely original thing in English literature. Shakespeare in his comedy took his raw materials from Lodge and Greene and Lyly, and from the Italian novelists. But except some hints from old English ballads, or from German works on Demonology and Witchcraft, Coleridge's great pieces — "The Ancient Mariner," "Christabel," "Kubla Khan," and "Genevieve" — are without parentage, celestial estrays, as it were, descended in a dream. In conception, tone, phrase, music, they are flawless. Language obtains in them to a simple perfection beyond the reach of conscious art. That they have nothing to do with life as it is lived, that they are further removed from the world of prose than even Shakespeare's comedy, is no fault, rather it makes them full examples of what we dimly discern to be ideal poetry.

And the influence of these poems has been commensurate with their worth. Before "Christabel" was published, it was imitated by Scott, Byron, and Shelley. A good part of Keats is pure Coleridge. "La Belle Dame Sans Merci" is almost as good as "Genevieve," but it is palpably an imitation. The fragment of "The Eve of St. Mark" is a milder "Christabel." "The Eve of St. Agnes" is drenched with Coleridge's glamor and color. Keats is indeed the unrivalled mocking-bird of literature. He could take anyone's note — Shakespeare's, Milton's, Dryden's, Collins's, Chatterton's — and return it back with the truest ring, yet embellished with variations which make the strain his own.

More recently, Tennyson, Poe, Rossetti, and many others, have continued the Coleridgean tradition. As a long-time champion of Poe, I will not be suspected of depreciating his originality. In comparison with other American writers, or even his English contemporaries, he is an explorer and a discoverer. But his relations to Coleridge are those of a pupil to a master. He is more vigorous and versatile. He left fifty masterpieces where Coleridge left but four. He is more profound in his appeal to human passions and emotions — more Æschylean in his handling. But the fact remains that his work is inconceivable without the previous existence of that of Coleridge, and he never quite matched his teacher in loveliness, magic, or thrilling awe.

It is obvious, I think, that originality is not a prime literary requisite. Everything is in Pindar which is really necessary for us, — love of the gods, of country and of home, heroism, disdain of death or meanness, activity of mind and body. The great and permanent works of mankind are too true to be very new. Everything over is in the nature of a luxury: something outside of our staple diet. We do not boast of having soup and roast beef and bread for dinner, though there is nothing better; if we get terrapin and ptarmigan and rare Madeira we may be betrayed into enthusiasm.

The writer who has this gift of originality is more followed than any other. He bears a branch of holly in his hands which draws the crowd after him, which presses near him to discern his secret. It is really not truth that he deals in, but enchantment.

> "Weave a circle round him thrice,
> And close your eyes with holy dread,
> For he on honey-dew hath fed,
> And drunk the milk of Paradise."

CHARLES LEONARD MOORE.

CASUAL COMMENT.

THE DISPERSAL OF A GREAT LIBRARY will occur in February next, when the collection of the late Robert Hoe will be sold by the Anderson Auction Company in New York City. The Hoe library is said to be not only the largest private library in existence, but probably the largest and most valuable ever collected by a private citizen. Its estimated value is $1,500,000. Robert Hoe was born in New York in 1839, and lived to the age of seventy, dying last year in London after a long and successful business career as a printing-press manufacturer and inventor. When only nineteen years of age he became interested in the history and development of printing, and at that early age began to buy books on the subject, constantly improving his library by substituting better copies than those already in his possession. Shortly before his death Mr. Hoe issued the final volume of his Library Catalogue. This is now complete in fifteen octavo volumes, and describes 6,993 titles of English literature; 6,574 titles of books printed in foreign languages, including his marvellous collection of *Incunabula*, crowned by a copy of that great treasure, the first book printed with movable types, the Bible on vellum, issued from Gutenberg's press at Moguntia between 1450 and 1455; also a list of Books of Emblems of 463 titles. The collection includes the finest copy in existence of Higden's "Polychronicon," printed by Caxton in 1482, a perfect copy of Malory's "Morte d'Arthur" in the Caxton edition of 1485, and Gower's "Confessio Amantis" of 1483. There are also many examples of the earliest presses of Germany, Italy, France, and England, Books of Hours, Aldines and Elzevirs, thousands of volumes devoted to the literature of France, many examples of early English literature, particularly of the Elizabethan period, including Shakespeare folios, the splendid Chaucer Collection, the Kilmarnock Burns with an inserted letter, Queen Elizabeth's own copy of the Prayer Book, such rare *Americana* as all three Latin editions of Columbus's first letter, all printed in 1493, Denton's New York (1670) in perfect condition uncut, Eden's "Decades," and a little pamphlet of four leaves from the press of Stephen Daye "in Cambridge in New England" of the "Proceedings betwixt the English and the Narrowgansets" (1645). At the time of his death Mr. Hoe was preparing a catalogue of his illuminated and other manuscripts on vellum and paper, of which he has over 130 single titles, the most im-

portant of which is doubtless an English manuscript of the fifteenth century called "The Pembroke Hours," written for William Herbert, first Earl of Pembroke, about 1440.

• • •

THE ADVENT OF THE COLLEGE-BRED JOURNALIST was hailed with scoffs and jeers in certain quarters, and with applause in others. Professor Frank W. Scott, in charge of the courses leading to journalism at the University of Illinois, has some interesting things to say about "College Training for Journalism" in a late number of "The Independent." "Twenty-five or thirty years ago," he writes, "a college training was a handicap to the young man applying for a job as reporter. A Yale graduate, now the oldest reporter on a great Chicago daily, secured his present job, he asserts, only by concealing the blot on his educational 'scutcheon. He was the only college man in the reporters' room then; now there are but two in the room who are not college men, and neither of those is the city editor." Encouraging has been the recent growth of "intelligent public interest in the press as an institution. Journalism has long been a profession that everyone out of it could improve if he were in it, and everyone in it could improve if he did not have to stay in it." It has been not inaptly said that the chief use of a college education in general is to prove to the college man how short a distance his academic training will carry him in the great outside world. Probably even the best of schools of journalism turn out graduates who will learn, with the sadness that often accompanies an access of wisdom, that they do not yet "know it all," or even the quarter part of it.

• • •

THE PARTNERSHIP NOVEL, or work of fiction executed by two collaborating writers, such as Mr. and Mrs. Egerton Castle and Mr. and Mrs. C. N. Williamson are now abundantly producing, and such as Messrs. Besant and Rice and Messrs. Erckmann and Chatrian used to favor us with, must always seem to some readers less satisfying, less "convincing," than the work of literary art conceived by one mind in a moment of inspiration, and finished by one hand ere the flush of that first enthusiasm has faded from the cheek. The appearance of two authors' names on a novel's title-page is a virtual confession that the plot has been laboriously pieced together by two workmen in consultation, that each chapter has been deliberately assigned to this or that one of the literary firm, that the fate of each character has been wordily discussed and finally determined, and that after the patchwork has at last been completed a finishing hand has had to go over it all to pull out the basting threads and fell the seams. Such work must lack unity and homogeneity. What lover of Stevenson has ever thoroughly enjoyed the stories he wrote in collaboration with his stepson? A recent literary letter from London suggests that an interesting book might be written about literary partnerships. An instructive inquiry might indeed be made into the comparative success of one-author and two-author novels. Is there a single first-rate novel of double authorship?

• • •

THE SEASON'S PROSPECTS IN THE BOOK BUSINESS interest others beside booksellers. Promise of a brisk demand for good reading is always a gratifying indication that the cause of civilization is not a losing one; and it is pleasant to learn from London, the great centre of trade for books printed in our language, as well as for some other commodities, that there is every likelihood of a record-breaking season in the production and dispensing of literature. At any rate, publishers' autumn announcements were never superior in quantity, while as to quality they certainly inspire hope of many good things to be forthcoming. So much in the way of supply implies confidence in the demand. "A market for products is products in market," as that famous political economist and free-trader, Professor Perry of Williams College, used to teach his classes. That purchasers will not be lacking when the goods are displayed, is to be hoped, and, for certain reasons, to be predicted. Our material prosperity leaves not a very great deal to be desired — at least among the book-reading classes; and after the inevitable Christmas purchases of jewelry and motor-cars and similar toys and knickknacks have been made, there ought to be a handsome surplus left for the things of the intellectual life — including, first and foremost, books and plenty of them.

• • •

SPECIALIZING IN LIBRARIES is very sure to increase with the increasing spread of printed matter over all departments of human interest and activity. The professions and the trades have each its considerable and ever-growing volume of technical literature, and the time will come, if it be not already here, when few libraries for the general public can undertake to meet the demand for books and periodicals of this special character. This matter, in some of its bearings at least, will come under discussion at the meeting of the Special Libraries Association to be held in the Boston Chamber of Commerce on the 11th of November. Other subjects announced for treatment by various speakers are, "The Chamber of Commerce Library and the Facilities it Affords," "The Statistical Department of the Boston Public Library and What it Offers the Business Man," "The Earning Power of Libraries," and the question of Boston's need of a business and professional men's branch to its public library. Various special and business libraries in Boston will be visited by the attending members between the afternoon and the evening sessions.

• • •

RAW MATERIAL FOR ROMANCE presents itself on every side to the eye trained in discovering it. A choice bit of such material, containing fine possibilities for the novelist or the playwright, is now waiting to be converted into the finished product. A few weeks ago there was married in Washington a couple who separated within an hour of their nup-

tials, presumably intending never to meet again. Miss Eugenie Sauer, of Vienna, found herself heiress to a fortune left her by an old uncle in her native land, but with a strange proviso attached to the legacy. Only by becoming a wife within forty-eight hours of receiving word of her inheritance could she hope to become its actual possessor. Being without any particular matrimonial intentions, the thrifty heiress advertised for a temporary husband, offering two hundred dollars for his services at the altar in the capacity of a bridegroom, and stipulating that he should desert her immediately after the wedding. A man (if such he be worthy of being called) was selected from the large number of those who answered the advertisement, and as soon as the mock marriage was performed he abandoned the woman whom he had just promised to love and cherish until death should part the two. But as he had previously promised to break this latter promise, possibly a casuist could make out something of a case in his defense, and also in hers. At any rate, here is material for a new romance under the old title, "Maid, Wife, or Widow?" . . .

THE GROWING MARKET FOR READING-MATTER—one need not call it all literature—ought to be encouraging to the large class of those who earn their living by plying the pen or pounding the type-writer. Note the new and cheap illustrated magazines continually springing into being; and although many of them soon subside again into non-being, the total result is an astonishing increase in the number of periodicals clamoring, not so very unsuccessfully, for popular patronage. The modern news-stand, with its polychromatic display of interest-compelling magazines, is a very different thing from the news-stand of fifty or even twenty-five years ago. And material, more or less literary, has to be found to fill all these competing publications, which have learned to rely with considerable confidence on the pecuniary support of the advertiser to keep themselves afloat. By a beautiful interplay of differing interests, the safety-razor and the cigarette help to circulate the poem and the love-story; and while commerce thus generously subsidizes dubious literature, an additional subsidy is granted by the government in the cheap rates of postage for all periodicals, circulating between Maine and California, between Canada and Mexico, and even to the distant islands of the East. It is no wonder that foreigners envy us our vast literary market.

THE first number of a new monthly periodical called "The Crisis," planned as an organ of the National Association for the Advancement of Colored People, will appear from New York early this month. The periodical will be edited by Dr. W. E. Burghardt Du-Bois, and associated with him in the conduct of the magazine will be the following persons: Mr. Oswald Garrison Villard, Mr. Charles Edward Russell, Dr. Kelley Miller, Mr. G. Max Barber, Mrs. Dunlop Maclean, and Mr. William Stanley Braithwaite.

COMMUNICATIONS.

THE "JOURNALIZED SHORT STORY" AGAIN.

(To the Editor of THE DIAL.)

Perhaps "journalized" is as convenient a label as any for ticketing the brand of short fiction which fills the pages of American periodicals and evidently harrows the soul of your correspondent in your issue of October 1. My own soul, it seems, — or at least that portion of it which is concerned with its inheritance of letters, — is made of less friable stuff; for not a scratch mars its cheerful surface, despite the fact that I agree with him in regarding the bulk of the short stories published today as wholly undistinguished.

Undistinguished: is n't that a word which goes to the root of the matter? For, after all, the trouble is constitutional rather than local. A story, long or short, may be as sensational as you please, may fairly drip with smeared-on color, or be a hurly-burly of incident, to the exclusion of characterization and atmosphere, and still hold a kernel of literary (which in the end means only lasting) worth. Dumas, Dickens, Kipling, Fielding, Charles Reade, Wilkie Collins,—there's a plentiful array of men whose personal attractiveness makes their faults seem of small account. But when a story has no personality at all, is simply one more yard cut off the bolt and hemmed (a fair description of our current fiction), its fate is sealed, whether or no it violate the canons.

But why get excited over that? The mass of all the stuff that blackened good white paper since What-ever-his-name-was stumbled on the seductive art of printing, has been equally undistinguished. Shall we therefore devote ourselves to lamenting the artistic sterility of our times? What a set of lamentful Jeremiahs that would make of us!

And why blame the good newspaper men who have gone to making magazines? To be sure, they also make a wider market than ever was before for the stuff we are talking of. But what is the connection between them and the dearth of literature? Literature has never been dependent on magazines to get itself printed. It always manages to stagger through to the light somehow, and soon or late people learn of it. So, if a man comes in our day with something really worth while to say and the everlasting knack of saying it, he'll manage to get it out without help or hindrance of all the editors between here and the ultimate bourne of editors. That will be literature.

And while we are waiting for him — if we have nothing else to do — surely we may amuse ourselves with reading rattling good yarns; and no one, so far as I can see, will be the worse for it, while publisher and writer will be the better off by our dimes.

That, dear Mr. Editor, is my feeling about the condition of which your correspondent speaks. I wish I had leisure and you had patience for a little closer analysis of his position. For he seems to me to exhibit both the excellences and the defects of the academic spirit,—an admirable keeper of what is already proved to be good, but a somewhat stolid listener to unidentified applicants for approval, tending to judge them by very rigid standards. Witness the hushed tones in which he speaks of certain stuff as "literary"; the placid assurance with which he sets down the writing of short narrative as "an art which should be delicate and graceful, though strong" (how Meredith would have snapped a phrase and a notion like that at the end

of his whip-lash !), and his assumption that things literary and things journalistic can be sharply set apart by the mere act of defining them. As if Homer were not, in purpose at least, as much war-correspondent as poet!

ROWLAND THOMAS.

Sunnyslope, Millbrook, Mass., October 22, 1910.

MAKING HISTORY INTERESTING.

(To the Editor of THE DIAL.)

To the pleading of Dr. Crothers and Professor Trent that "History should be interesting," Professor Charles Woodward Hutson adds, in THE DIAL for October 1, the advice that modern students of history should go back for their model to Macaulay, whose vastness of knowledge was happily combined with a wonderful style and with the ability to give us "a sense of continuity that assures us of our being a part of the Divine Plan." Incidentally, Professor Hutson takes a shot at our modern doctors' theses, and the misguided unfortunates who perpetrate them.

In the minds of those who present this point of view there seems to us to lie a serious misapprehension. The men of letters seem to have a lurking suspicion that the historical workers have formed a Union for the Promotion of Uninteresting English. This is really not the case: we do not know of a single uninteresting writer of history who would not like to write as Macaulay wrote, if he could. But, unfortunately, this is not a matter of will, but a matter of genius; and if the younger generation of American students of history were to try literally to copy Macaulay's style, the result would be the same as that which Professor Hutson tells of in the case of imitators who immediately succeeded the master, who "made that facile, forcible, uncompromising style a disgust to many."

Leaving out the question of personal endowments, however, we agree with Professor Hutson that much historical work is expressed in unnecessarily bad English. But does this indictment lie against writers of history only? or is the criticism to be applied to all forms of what may be called learned writing? In this matter of style, are doctors' theses in English much superior to those in history? We have heard of one, at least, accepted by a leading university, which is nothing more or less than a catalogue of books; a compilation which does not give much opportunity for the divine style of Macaulay. So perhaps it is the doctoral dissertation, and not history, that is at fault. If this is so, is it a necessary evil?

The fact that some theses are much better written than others, and that the dissertations of the French, for example, show a commendable degree of form without deficiencies in scholarship, would seem to afford room for the hope that, with better school and college instruction in English, the careless and inaccurate writing of the average graduate student may improve. But we doubt whether even a great improvement in this respect would meet the criticisms of Professor Hutson and those who share his views. They have a grievance against the modern-trained student of history which goes deeper than mere split infinitives or incorrect paragraphing. The fundamental difference in view-point may, we think, be expressed somewhat as follows:

Our critics insist upon regarding the doctor's dissertation as something which, intending to be literature, fails through negligence and lack of literary ideals. The historical students, however, would reply to the effect that the doctor's dissertation makes no claim to be literature. It is not written for public consumption. It is printed and published (or ought to be) that its contents may not escape the criticism, not of men-of-letters, but of experts in the field which the thesis covers. Except for the needs of these specialists, the whole importance of the thesis lies *not* in its interest to those who read it, but in what has gone before, in the production of it. It should stand as witness of the fact that, for at least once in his life, the student has left the beaten track and worked in the fields with the raw stuff. He is very fortunate indeed if he succeeds in making some important contribution to knowledge; but success in this respect is not the *raison d'être* of his work. It is not the result, but the methods, not the gift to the world, but the discipline of the man, which is the end in view.

Having given utterance to this literary heterodoxy, we are glad to revise the statement somewhat. It is neither desirable nor necessary that a man should spend his life in writing dissertations; the production of theses is not all the work of historical students. The scientific method once established (our apologies to Professor Hutson for the use of the term !) the writer of History should not forget the art of literature. The implication of Professor Hutson and others is not, we think, quite fair. Macaulays, like other great artists, are not born every day. But here in the United States at the present time the feeling that attention to form is necessary to good work is on the increase; and not only in the larger histories like those of Channing or Rhodes, but in single volumes like some in the "American Nation" series, there is much historical writing that is as good literature as any other American prose. If this is so, surely it will be better to let our history writing pursue its own native development, without a forced return to the methods of that master of literature to whose historical work, magnificent as it is, the beginner must be directed with words of warning. It is true, as Professor Hutson remarks, that no man can escape the influence of his own bias or attain absolute impartiality. But he can wish to do so, and learn how to approximate to this end. To accomplish this is the effort of the "scientific" student of history. He strives to make his work interesting if possible,— but at all events to *tell the truth.*

ST. GEORGE L. SIOUSSAT.

University of the South, Sewanee, Tenn., Oct. 19, 1910.

THE RETURN TO MACAULAY.

(To the Editor of THE DIAL.)

By all means let us have a return to the "spirit and methods of Macaulay,"—provided that the aspiring historian has also the equipment and genius of Macaulay. But that the earnest, truth-seeking historian of to-day should withhold his pen until so skilled in "variety of statement," "art in emphasis," "illuminating allusiveness," etc., as to make his history "more entertaining than most novels," would be to defer indefinitely the exposition of much important historic truth. And, indeed, modern historical writing is not all deadly; much of it is both readable and scholarly. Present-day investigators doubtless envy the fluency and eloquence of the great poet and essayist; yet truth and accuracy must come *first* with real lovers of history. Absolute impartiality may not be possible, since no historian can wholly escape his environment; but it can be honestly aimed at and *conscious partisanship* avoided.

EPHRAIM DOUGLASS ADAMS.

Stanford University, California, October 20, 1910.

The New Books.

An Illustrious Fanatic.*

It is a rare gift to be able duly to appreciate the fanatic. The sober thinker can never adopt his methods in practice or approve them in theory, however noble and useful the end in view may have been. Absorbed in his ruling purpose, the fanatic either has never developed the power of logical reasoning or has thrust it aside as an encumbrance upon his freedom of action. His moral and intellectual compass thus out of sight, it is not strange that in his efforts to get at his goal at any cost he is occasionally found in paths which, to the observer who does not thoroughly understand him, seem to classify him with the fool or the knave. Either as one or both, John Brown, the anti-slavery fanatic, was honestly regarded by hundreds of thousands of his fellow-citizens, when the Harper's Ferry catastrophe brought his career so vividly into the consciousness of the American people in the autumn of 1859. And at the expiration of fifty years one will not go far to find critics who still refuse to assign to John Brown any position of utility or honor in the great work of redeeming America from the crime of human slavery. In 1859, opinion was so generally adverse that James Russell Lowell, as editor of "The Atlantic," felt obliged to write to Colonel Higginson, "Editorially I am a little afraid of Brown, and Tickner would be more so." The Civil War, of course, turned many to the side of Brown from motives of passionate partisanship for anything aimed against the tyranny of slavery, and led some to a really sympathetic comprehension of his true position. We take the following paragraph from an address of George William Curtis, delivered more than fifty times, and to large and sympathetic audiences, during 1864 and 1865:

"The two most illustrious fanatics in our history were John C. Calhoun and old John Brown. They represented the inevitable tendencies of American civilization. One died in his bed, honored and deplored as a great statesman. The other was hung upon a gallows, derided as a fanatic. The statesman struggles with his last strength to keep millions of human beings degraded. The felon stoops beneath the gallows, and, tenderly lifting a child of the degraded race, kisses her in the soft winter sun. Peace! Peace! History and the human heart will judge between them. Both their bodies lie mouldering in the grave; whose soul is marching on? It was the fanaticism of abolitionism that has saved this country from the fanaticism of slavery. It was fire fighting fire. And the fire of heaven is prevailing over that of hell." (Orations and Addresses, Vol. I., p. 146.)

Some, however, were carried so far by the sympathetic swing of the pendulum as to make it impossible for them to admit the truth of certain facts in Brown's anti-slavery career which are absolutely necessary to any final estimate of his character and work. And as public opinion in the North has been largely colored by some of these very men, there was a real need for such a re-hearing of the entire case as this thoroughgoing biography by Mr. Villard has made available to every reading man. To come at once to the important characteristic of the author's work, he presents and accepts satisfactory evidence that Brown was directly and knowingly responsible for the notorious murders on Pottawatomie Creek, in Kansas, on the night of May 24–25, 1856; that he intentionally made statements of such a nature as to lead his friends to disbelieve and deny that responsibility, thus misleading public opinion; that he sanctioned and aided in the carrying off of horses and other private property belonging to pro-slavery men, in Kansas and Missouri, under such circumstances and in such a manner that his action must be branded as indefensible under any consistent code of moral principles; that in private business relations he was occasionally lacking in that frankness and straightforwardness usually considered essential to any high standard of honor; and that he showed a surprising lack of ordinary judgment as to the relation of means to end in many of his enterprises, and preëminently so in the Harper's Ferry affair, which brought his earthly career to such a tragic termination. And yet, with all these forbidding facts duly accepted and estimated at their full weight, Mr. Villard sees and convinces the reader that the real John Brown was neither knave nor fool, but one of the great moral forces of human history, always consciously striving for a great moral end, even in those misguided actions that tended to deprive the anti-slavery cause of moral advantage which it might otherwise have possessed. To have brought out the real greatness of Brown, with no attempt at evasion or denial of such facts in his life as sound moral judgment must inevitably condemn, is an achievement for the successful accomplishment of which the author deserves the highest credit. Great moral harm has been done, and is being done to-day, by the too easy assumption that deeds which nobody would

* John Brown. A Biography Fifty Years After. By Oswald Garrison Villard, A.M., Litt.D. Illustrated. Boston: Houghton Mifflin Co.

excuse in an ordinary man are allowable when done by one who can impress himself upon the imagination as acting under some great moral impulse. The value of such a book as Mr. Villard has written is that it brings the reader down to a realization of the inconsistencies and contradictions which may mar the work even of the most single-minded laborer for the righting of any great wrong, and impresses upon him the crying need that trained intelligence and moral fervor shall go hand in hand in the amelioration of untoward conditions of human existence.

We must commend also the unflagging zeal in the search for materials which has characterized the preparation of this biography. Not only have all available written sources been studied, but the country has been traversed from Atlantic to Pacific, either by the author himself or by others working under his direction and at his expense, in order to secure personal interviews with Brown's still living relatives and associates and get whatever light they might be able to throw upon his character and career. How important it was that this should be done without further delay, is evident from the fact that the present writer has incidentally noticed newspaper accounts of the death of several of these witnesses within the short interval since Mr. Villard's book went to the press. The desire and need for a copious presentation of facts, especially upon such controverted points as the murders on the Pottawatomie, stood somewhat in the way of the most attractive literary presentation; and yet no serious defect on that score can be alleged against the volume. Mr. Villard's English is always clear and effective,— eloquent when the subject-matter is of a nature to inspire and justify eloquence, as in various parts of the last three chapters, in which the noble dignity of Brown after his capture, and the solemn scene of his execution, are finely portrayed. If Brown's specific purposes had been hindered or brought to naught all along the way by the want of insight, the gift of clear vision was surely bestowed upon him in double measure at the end. As the blow of a hatchet in the sheriff's hand left his body dangling in the air, the stillness was broken by the voice of Colonel Preston, solemnly declaring, "So perish all such enemies of Virginia! All such enemies of the Union! All such foes of the human race!" As Mr. Villard tells us:

"It was said, without a shade of animosity, without a note of exultation; but the blind man was not he who swung from the rope above. For his eyes had seen, long before his light had failed, the coming of the blue-clad masses of the North who were to make a mockery of Colonel Preston's words and strike down the destroying tyranny of slavery, to free Virginia from the most hateful of self-imposed bonds. As the troops now solemnly tramped away, with all decorum and without any demonstrations, in far-off Albany they were firing one hundred guns as the dirge of the martyr. And meanwhile, John Brown's soul was marching on, and all in the North who had a conscience and a heart knew that John A. Andrew voiced the truth when he declared, 'Whether the enterprise of John Brown and his associates in Virginia was wise or foolish, right or wrong; I only know that, whether the enterprise itself was the one or the other, John Brown himself is right.'"

On the day after the execution, George Hoadley wrote to Salmon P. Chase: "Poor old John Brown, God sanctify his death to our good, and give us a little of his courage, piety, and self-sacrificing spirit, with more brains." It was Brown's foresight of the tremendous impression his death was to make upon the heretofore slumbering consciences of countless thousands of his fellow-men that closed his ear irrevocably to the many suggestions of rescue which earnest friends found the means to convey to him. With the sword of violence now broken and useless at his feet, the truth dawned upon his mind too clearly to allow him to fling away by cowardly escape the one weapon now left to him — the sword of the spirit.

"Not often in history is there recorded such a rise to spiritual greatness of one whose hands were so stained with blood, whose judgment was ever so faulty, whose public career was so brief. . . . And so, wherever there is battling against injustice and oppression, the Charlestown gallows that became a cross will help men to live and die. The story of John Brown will ever confront the spirit of despotism, when men are struggling to throw off the shackles of social or political or physical slavery."

We are all acquainted with that type of biography which hides every defect of a great man and unfolds to the eye of the reader a record so flawless that its very perfection stamps it as humanly impossible. And of late years we know, too, the pseudo-biographer, too little in spirit and intellect to understand greatness when he sees it, who magnifies the petty flaws of a great life until all its glory and usefulness are lost to view in the malarial fog of misrepresentation thus stirred up. And fortunately for human progress based upon the study of human life as it is, we have now and then a biographer who can bring out the real greatness of a life in the only true way, by picturing to us faithfully *all* the difficulties with which that life had to contend, within as well as without. Such a service John T. Morse did for us in his life of Lincoln; and such a service Mr. Villard has now rendered — a decidedly more difficult task — in this life of John Brown.

W. H. Johnson.

The Story of a Dual Personality.*

"Almost encumbered by the infinity of his perceptions," as Mrs. Mona Caird once said of him, William Sharp lived a life abounding in wealth of vivid experience, intensity of varied sensation, splendor of glorious visions, unfailing cheer of high hopes, and actual achievement of things eminently worth while. Sufferings enough, it is true, fell to his lot; but nevertheless, or perhaps for that very reason, he cherished throughout "a great sense of sunshine and boyish freshness," an unfading joy in all good things, a spirit ever ready for any adventure, and a keen delight in the poetry and romance of this our earthly pilgrimage, at the end of which he, for his part, was ready to cry:

> "Farewell to the known and exhausted,
> Welcome the unknown and illimitable!"

Five years have passed since the death of him who for a decade and more had puzzled a large part of the literary world with his assumption of the pseudonym "Fiona Macleod," and his perpetration of an innocent Ossianic hoax by which our literature became the gainer; and now his widow, herself a poet and the collaborator with her husband in their "Lyra Celtica," has prepared a biography with the simple title "William Sharp (Fiona Macleod): A Memoir." The added words, "Compiled by his wife," indicate the large use she has made of his letters and diaries, as also of letters written to him. The gifted man, dual if not multiple in his personality, is made to tell his own life-story, as far as possible, from its beginning on the 12th of September 1855, at Paisley, to its premature close on a wild December afternoon of 1905, in the mountains of Sicily.

It is the penalty of genius that it must, with much striving and stumbling, find itself before it can enjoy any measure of calm content. The vicissitudes of William Sharp's restless youth are very much what might have been expected in his case. The regular walks of life, the eminently respectable and honorable pursuits and callings of those around him, were none of them for him. Uncertain health and misunderstood aptitudes were the cause of many futilities and failures in his efforts to strike into the road along which he was finally destined to journey. For some not too intelligible reason, he did not even equip himself with a good education in the fundamentals before beginning his battle with the world. For two years he studied at Glasgow University, and of course was especially drawn to English literature, then taught by Professor John Nichol, whose valued friendship Sharp long afterward retained; but in 1874 he was placed by his father, with a view to ascertaining where the young man's capabilities lay, in the law office of Messrs. Maclure and Hanney, of Glasgow, where he gave to his professional studies only a languid attention as compared with his interest in those private literary pursuits that he allowed to rob him of all but four hours of what should have been his sleeping time. Naturally he broke down under the strain, and was sent to Australia to recuperate. It was not long, however, before he was back in London, intent on making a way for himself into the charmed world of letters, and greatly encouraged in his undertaking by the generous kindness and hearty appreciation of Rossetti. Before that friendly hand was extended to him he had been well-nigh driven to despair by a cruelly candid letter from Robert Buchanan, some of whose literary work had been enthusiastically admired by young Sharp — so sympathetically enjoyed, in fact, that he had felt prompted to send a few of his own poems to its author, asking for criticism and hoping for praise. Perhaps it was inevitable, at any rate it was characteristic of Buchanan, that he should send back a harshly discouraging word to the young poet, whom he strongly urged not to dream of literature as a career. From the long and deep depression caused by that untactful letter, only the reiterated expressions of confidence and hope from her who afterward became his wife succeeded in arousing him.

As it is the literary likings and dislikings of an author that throw the strongest light on his own genius, and indicate the character of his work, let us quote from Sharp's unstudied words of praise lavished upon the poet Dante Gabriel Rossetti in a letter to a friend.

> "I had a splendid evening last night, and Rossetti read a lot more of his latest work. Splendid as his published work is, it is surpassed by what has yet to be published. The more I look into and hear his poems the more I am struck with the incomparable power and depth of his genius — his almost magical perfection and mastery of language — his magnificent spiritual strength and subtlety. He read some things last night, lines in which almost took my breath away. No sonnet-writer in the past has equalled him, and it is almost inconceivable to imagine any one doing so in the future. His influence is already deep and strong, but I believe in time to come he will be looked back to as we now look to Shakespeare, to Milton, and in one sense to Keats. I can find no language to express my admiration of his

* William Sharp (Fiona Macleod). A Memoir. Compiled by his Wife, Elizabeth Sharp. Illustrated. New York: Duffield & Co.

supreme gifts, and it is with an almost painful ecstasy that I receive from time to time fresh revelations of his intellectual, spiritual, and artistic splendour."

This was written nearly thirty years ago, ere the fine flush of youth had begun to fade from the writer's cheek; and it reminds one of Mr. Hall Caine's expressions of passionate admiration for Rossetti, who to him also had played the part of cordial friend and helpful adviser.

Concerning Sharp's adoption of the pseudonym "Fiona Macleod," and the writings signed therewith, an interesting chapter occurs at the opening of Part II. of this memoir. It was in 1893, while Mr. and Mrs. Sharp were in Rome for the spring months, that he "found the desired incentive toward a true expression of himself, in the stimulus and sympathetic understanding of the friend to whom he dedicated the first of the books published under his pseudomym." To this unnamed friend, whom he first met at that time, Sharp declared he owed his development as "Fiona Macleod," although in a sense, as he himself adds, that had begun long before he knew her, and indeed while he was still a child. But "without her there would have been no 'Fiona Macleod.'"

In a friendly letter to the mysterious Fiona, Grant Allen gave expression to some criticism that may voice sentiments of others beside the writer. He says of "Pharais," which had been sent to him by the author:

"It is instinct with the dreamy Celtic genius, and seems to come to us straight from the Isles of the Dead. That shadowy Ossianic spirit, as of your misty straits and your floating islands, reminds me exactly of the outlook from the western mountains over the summer-blue belted sea as I saw it once on an August morning at Oban. Too shadowy, sometimes, and too purely poetical, I fear, for your Saxon readers. But the opening sentences are beautiful, and the nature-studies and the sense of colour throughout are charming. Now, after so much praise, will you forgive a few questions and a word of criticism? You are, I take it, a young writer, and so an older hand may give you a hint or two. Don't another time interlard your English with Gaelic. Even a confirmed Celtomaniac like myself finds it a trifle distracting. Don't say 'the English' and 'the Gaelic.' Give a little more story to less pure poetry. Of course I recognize that your work is an idyll, not a novel, a cameo, not a woodcut; but even so, it seems to me a trifle too dreamy. Forgive this frankness, and remember that success still lies in the lap of the Saxon. And that we Celts have our besetting sins, and that perfection in literature lies in avoiding excess in any direction, even that of one's own best qualities."

The so-called Celtic Revival of about ten years ago receives adequate attention in Mrs. Sharp's pages. Among the "six Celtic nations" forming the Celtic Association, various discordant opinions were held as to the proper aims of the federation; but "William Sharp's great desire was that the Celtic spirit should be kept alive, and be a moulding influence toward the expression of the racial approach to and yearning after spiritual beauty, whether expressed in Gaelic or in the English tongue. He knew that there is a tendency, with the young of those people in Scotland at least, to put aside the beautiful old thoughts, or at all events their outward expression, with the disuse of the older language which had clothed those thoughts; he feared that to put silence on them would be to lose them after a generation or two." But with the various little misunderstandings, and more or less heated discussions of questions relating to language and other details, we need not here further concern ourselves. The cause was a worthy one, and Sharp was its vigorous supporter.

Three visits to this country were made by Sharp, and his biographer's account of them is of especial interest to us. His enjoyment of these new experiences, and his readiness to be pleased with the new friends and the new scenes, are manifest in his letters. In one giving his first impressions of New England he says:

"Boston is a beautiful place — an exceedingly fine city with lovely environs. Prof. A. S. Hardy ('Passe Rose,' etc.) was most kind. . . Cambridge and Harvard University are also very fine. I enjoyed seeing Longfellow's house (Miss L. still occupies it), and those of Emerson, Lowell, etc. I spent brief visits to Prof. Wright of Harvard, to Winsor the historian, etc. On Sunday afternoon I drove with A. S. H. to Belmont in Massachusetts, and spent the afternoon with Howells, the novelist. He was most interesting and genial.— I had the best of welcomes from the Stedmans. They are kindness personified. The house is lovely, and full of beautiful things and multitudes of books. I have already more invitations than I can accept: everyone is most hospitable."

There is much else in the book to which the reviewer would gladly call attention. Sharp's friendship with Walter Pater, and the correspondence between the two, are of especial interest, as are also the relations between Sharp and Philip Bourke Marston, and George Meredith, and countless others of note. His many-sided largeness of mind and soul required many and different friends. Something of this richness of spiritual endowment may be read in the portraits of Sharp that occur in the book. They bear little resemblance to one another. In every change of pose and with every passing moment he is a different man, though always the same. His life, as told and compiled by his wife and life-long friend and comrade, is a biography of unusual variety of interest. She

has taken sufficient time to do her work well and to make her book the authoritative and final account of her gifted husband's life.

PERCY F. BICKNELL.

ROMANTICISM IN LITERATURE AND LIFE.*

Every year the delvers in the French archives are increasing in number, and year by year the study of Romanticism is growing less Romantic. Files of letters in the Bibliothèque Nationale, long withheld from publication for personal reasons, have been turned over to the printers; old desks and family records are being opened to student and savant. The doctor's degree and the *fureur de l'inédit* — the phrase is hardly translatable — are filling the bookstores with volumes of literary antiquarianism; and, if the present rate of publication continues, the seekers after "sources" will soon be without resource.

One class of books, however, we have always with us, and shall have: secondary works, books about books. Of these the most interesting — the most valuable too, perhaps, in an age tending all too swiftly toward a purely unilingual culture — are the books which make available in English, facts or fiction originally published in another tongue. Whatever the scholar may think of such productions, their popular value cannot be denied, especially when they are written with the wit and cleverness which characterize Mr. Francis Gribble's studies in French literary history.

"Passions of the French Romantics" *(sic)* is the latest of a series of several volumes dealing with the personal life — one might almost say the amative life — of various French writers, from Rousseau to the great Romanticists. Why Mr. Gribble calls them "Romantics" we cannot imagine, unless he is attempting to anglicize the French *romantiques*. The authors considered are Bernardin de Saint-Pierre *(que diable allait-il faire dans cette galère!)*, Lamartine, Vigny, Musset, Hugo, Sainte-Beuve, Dumas *père*, and Mérimée; Balzac and Gautier being excluded for no very evident reason, while George Sand finds an immoral immortality in an earlier volume of the series. The sources used, most of which Mr. Gribble mentions in his preface, are recent French biographies; how closely he has followed them may be judged from the present reviewer's letter in a recent number of THE DIAL (June 16, 1910, p. 416). Yet stories, whatever their origin, "ought to be entertaining if properly told"; so we may accept this statement of the preface in lieu of apology, seeing that the improper properly told constitutes a really difficult type of art.

And Mr. Gribble tells his stories with all the propriety permitted by his subjects. The half-cynical detachment of his attitude is only surpassed by the sprightly humor which never fails to lend interest to his pages. A richly allusive style is his, teeming with parody, — irregular, full of suspensions and antitheses, a style conforming to no rule save that of interest. For a *chronique scandaleuse* such a style would be perfection; yet there are passages in the loves of the Romantic school that can not be seriously treated as parts of a *chronique scandaleuse*. Here at least, it must be admitted, Mr. Gribble fails. The tragedy of Vigny's disillusionment, the pathos of Sainte-Beuve's love for Mme. Hugo, the lyrical devotion of Lamartine, are things as far beyond his comprehension as the style that could adequately portray them is beyond his power. Comedy speaks with one voice, one mask; Tragedy with another.

Clever and sprightly, nevertheless, the volume certainly is; and if picturesqueness be occasionally obtained by the sacrifice of important detail, as comparison with M. Séché's careful studies will show, we need not complain of it in a work of this sort. For the volume should stir up popular interest in the French Romanticists; and it should undoubtedly correct some false impressions.

One of these latter is the popular opinion of Victor Hugo as a man. What Americans know of the arch-Romanticist is derived mainly from Barbou's book, "Victor Hugo and his Times," long since translated into English, and the life of the poet written by his wife. Now both of these biographies were written under the eye of the master, the second one being dictated to Mme. Hugo by the poet himself; and although extremely interesting, they are in a sense works of fiction, and the truth is not in them. It was reserved for a later scholar, M. Edmond Biré, to give us the negative side in a series of studies, as remarkable for their stinging irony as for their scholarly acumen. With this material to draw from, Mr. Gribble shows us how Victor Hugo, when he came to dictate his autobiography, was carried away by his poet's imagination; how he falsified his genealogy to prove himself of noble family, how he magnified his

* THE PASSIONS OF THE FRENCH ROMANTICS. By Francis Gribble. Illustrated. New York: Charles Scribner's Sons.

precocity by antedating his earlier works, how he invented the phrase "enfant sublime" and attributed it to Chateaubriand for his greater glory. "That fact," as Mr. Gribble remarks, "is more sublime even than the eulogy itself." He tells us how Hugo concealed his failures, how he made twelve editions out of 1500 copies of *Han d'Islande*, how he published *Amy Robsart* under the name of his eighteen-year-old brother-in-law, who had nothing to lose, and lost nothing by the failure of the play. He pictures Hugo stepping out on his balcony, at a certain hour every day, to show himself, monarch-like, to the curious throng, and quotes, as further proof of the poet's megalomania, this incident from the *Souvenirs sur Turgueneff*:

"One evening Hugo's admirers, assembled in his drawing-room, were competing with one another in the eulogy of his genius; and the idea was thrown out, among others, that the street in which he lived ought to bear his name.

"Some one suggested that the street was too small to be worthy of so great a poet, and that the honour of bearing his name ought to be assigned to some more important thoroughfare.

"Then they proceeded to enumerate the most popular quarters of Paris, in an ascending scale, until one man exclaimed with enthusiasm that it would be an honour for the city of Paris itself to be renamed after the man of genius.

"Hugo, leaning against the mantelpiece, listened complacently to his flatterers outbidding each other. Then with the air of one engaged in deep thought, he turned to the young man, and said to him in his grand style —

"'Even that will come, my friend. Even that will come.'"

"Not one of us, were he even a little dog, but feels himself the centre of the universe," says M. Anatole France. Few men, however, imagine that the universe is so becogged into the axis of their own genius.

Yet the disclosure of Hugo's relations with the fair sex surpasses even this, and proves conclusively that the building of the Hugo legend was the poet's greatest work of art. To make a muse out of a mistress, even when she be originally another man's mistress, was not uncommon in the age of Romanticism, but to make of such a mistress a Madonna Beatrice, and force the world to swallow her, halo and all, is indubitably beyond the capacity of all but the highest type of genius. Yet this is what Hugo did for his Egeria, Juliette Drouet. And Mr. Gribble shows us the whole stupendous process of the apotheosis: Hugo collecting a public subscription to reclaim the repentant Magdalen — she was, by the way, the artist's model immortalized in the statue of Strasbourg,—employing the proceeds of this subscription to set up a second establishment, printing verses to her in the same volume with verses to his wife; while Madame Hugo, in the meantime, was consoling herself with Sainte-Beuve, whose services as herald of Hugo's glory prevented for years a definite rupture. He shows us Hugo in after years, unfaithful even in his infidelity, caught *in flagrante delicto* by an irate husband, and obliged to show the medal which proved him Peer of France to escape arrest. He pictures him laying siege to Juliette's maids, and setting up a third establishment for one of them in his seventies. But most wonderful of all, perhaps, he shows us Mme. Hugo and her relatives reconciled with Juliette, so that the mistress-muse accompanies the Hugos in their exile, and sat at the poet's side in a banquet given in their honor, while Mme. Hugo, voluntarily (?) and in exquisitely chosen words proposed a toast to her forgiven rival. Well! we should find it all pretty hard to believe, did we not know that they order these things differently in France. And lastly, Mr. Gribble shows us Hugo, the author of *L'art d'etre grand-père*, taking his muse into his own household after his wife's decease, to be a companion to his grandchildren; and when she died there a few years later, Paris had crowned her, as Mme. Hugo's cousin had crowned her long before, "the poet's immortal Beatrice, the sceptre-bearer of his glory."

Scarcely less interesting, though for different reasons, is the story of Mérimée's *Inconnue* and the narration of Musset's love-affairs subsequent to George Sand. The "grande passion" of Lamartine and the disillusionment of Vigny are, on the other hand, no subjects for Mr. Gribble's pen, and the lover of these poets would do well to pass them by. It is clever to say that Lamartine "was prone, like all the Romantics, to confuse the love of God with the love of his neighbour's wife," but epigrams will not pay us for everything. There is a certain disillusionment in the thought that Vigny's sorrow was caused by the betrayal of an actress like Marie Dorval, and even the thought of Musset consoling himself with the Pandemians of the pavement will tarnish, for some of us, the splendor of the *Nuits*. Alas! as long as we are Anglo-Saxons we shall rejoice that there exists no contemporary biography of Shakespeare.

Wherein, then, apart from the sempiternal interest of gossip, lies the justification of such studies? The need of some justification our author evidently feels, and he indicates it at

the conclusion of his preface. "The Romantic school was a period of experiments in life as well as in literature," says Mr. Gribble, "and there is nothing unnatural in a curiosity to know whether they failed or succeeded." This is why he has collected these stories, — "to help students to consider for themselves whether —or how far—the Romantics [*quel tic!*] really served the cause of the liberty of the human spirit by that anarchism in their amours which was their common characteristic." But no Conclusion helps the student in his conclusions; and no analysis tells us how the principle of Romanticism developed and why it was bound to fail.

Is the whole matter, after all, so perfectly obvious? That Rousseau inaugurated a new literature, a new conception of love, an apotheosis of sentiment which was to culminate in the vagaries of "1830," we all know; but it is not so easy to trace the development of that earlier conception into the confusion of love and religion which was the ruin of Musset and many another. M. Lasserre has done it, in his *Romantisme français*, a book which the serious student of this period cannot afford to miss. The mistake of the great Romantic poets was their attempt to live out their dreams, a mistake which led to the most humiliating contacts with reality. Nor was this all. The Romanticists suffered one and all, as some of us are suffering to-day, from that self-poisoning through literature, which, like opium, spoils for us the flavor of all natural food. Nordau has analyzed the habit in his "Paradoxen," and La Rochefoucauld has stated the axiom in its extreme form. "There are men," says the great French moralist," "who never would have loved, if they had not heard others speak of love." And M. Lasserre shows us how this mania of love, of passion as the supreme end of life, spread its virus in a world wherein the bounds of conventional self-expression had been overthrown by the French Revolution and the coming of the Third Estate into literature and life. For the essentially bourgeois character of Romanticism may be verified in the vogue of Miss Marie Corelli, and its constant qualities may be noted in the love-letters of any maid-servant who has learned to read.

A false conception of human life, it is no wonder that the Romantic theory came to the ground. Those who grasp at soap-bubbles will get only a drop of dirty suds, and they are indeed lucky who do not receive it in their eyes. "Almost all the passions of the Romantics," remarks Mr. Gribble, "ended in some sort of disappointment or some sort of anti-climax." So our experimenters found out that the theory of passion *per se*, or even the theory of love *per se*, does not square with any of the facts of life. The social organism may exist because of love, but it does not in any sense exist for the sake of love.

With this we may return to Mr. Gribble's book, to add a final word. The volume is well illustrated, and the type large and pleasant to the eye. All in all, one could find far worse reading for a vacation trip than "Passions of the French Romantics." It reads very easily, this clever collection of literary gossip—perhaps because it was undoubtedly written very easily. And in respect of its humorous qualities at least, no higher praise could be conceived.

LEWIS PIAGET SHANKS.

A LITERARY HISTORY OF THE SOUTH.*

The complaint is sometimes heard among Southerners that the South has been slow to recognize the worth of its own writers, and particularly that it has neglected to publish their merits abroad through the medium of the printed page. But certainly there is no longer any ground for such a reproach. During the last decade and a half there has come from the South no end of books about Southern writers. First, there was Miss Manly's "Southern Literature" (1895); then came in rapid succession Miss Clark's "Songs of the South" (1896), Professor Baskervill's "Southern Writers" (1897), S. A. Link's "Pioneers of Southern Literature" (1899), Professor Bradshaw's "Southern Poetry Prior to 1860" (1900), Professor Weber's "Selections from the Southern Poets" (1901), a second volume of "Southern Writers" by Professor Baskervill's pupils (1903), Professor Trent's "Southern Writers" (1905), Professor Holliday's "A History of Southern Literature" (1906), and a year ago an encyclopædic work entitled "The South in the Building of the Nation," in which several volumes are devoted to "The Literary and Intellectual Life of the South." Last spring saw the completion of "A Library of Southern Literature," another encyclopædic undertaking, in fifteen large volumes. Since then, another volume of selections from Southern writers, by Professors Mims and Payne, has appeared. And now we have a new

*THE LITERATURE OF THE SOUTH. By Montrose J. Moses. New York: Thomas Y. Crowell & Co.

history of the literature — or, more precisely, a literary history — of the South from the pen of Mr. Montrose J. Moses.

Mr. Moses is not a native of the South, but his antecedents are Southern, and he writes with full sympathy for the Southern people and their literature and traditions. His attitude, however, is not at all that of "unreasoning idolatry." Of the literature of the Ante-Bellum South, for instance, he does not scruple to say (p. 456) that it was "at its best . . . provincial, over-florid, and over-sentimental"; and he admits (p. 431) that "there is no great writing being done in the South to-day,"—though he promptly adds, and justly, that "we have no right to believe that what is being done is not as excellent as the average elsewhere."

The special contribution which Mr. Moses makes to his subject is in his consideration of the social, political, and economic forces out of which a Southern literature has developed. Indeed, it is upon this that chief emphasis is laid. He begins his book by insisting upon the intimate relationship between literature and life; each of the five main divisions of his book — devoted respectively to the Colonial, Revolutionary, Ante-Bellum, Civil War, and New South periods — he introduces with a chapter on "Social Forces"; and throughout the remaining chapters he keeps constantly in view the interplay between life and letters. Of this aspect of his subject it is clear that he has made an industrious and intelligent study, familiarizing himself not only with the literature of the South but also with its history, and particularly with the multitude of magazine articles bearing on conditions that have obtained at the South. It is not too much to say that his treatment of Southern literature in relation to its social and political origins is the fullest and the most satisfactory that has so far been made.

In his enthusiasm for social origins, however, Mr. Moses has neglected somewhat the purely critical side of his subject. In his discussion of Colonial and Revolutionary literature, for example, he but rarely vouchsafes an opinion as to the actual worth of it all as literature; he also excuses himself from any extended appreciation of the writers of the New South on the plea that "it is unwise to utter strictures at close view"; and when in his consideration of the Ante-Bellum and Civil War writers he does go more into detail, his appreciation is, as a rule, neither systematic nor very full. Nor are his critical judgments always convincing. Few students of Lanier would concur in the opinion that Lanier's poems are without "strength" (see p. 375). If "Sunrise" and "The Marshes of Glynn" do not possess this quality, where else in all the poetry of the South shall we find it? And, admire Hayne though we must, we shall scarcely be willing to admit that he was "at times the equal of Lanier in color and value of words" (see p. 396). There will be few, moreover, who will subscribe to the high estimate which Mr. Moses places upon the gift of Mrs. Augusta Evans Wilson to American letters.

The volume is also open to criticism for sundry inaccuracies in minor details. The section devoted to Poe will serve for illustration. Here we are told (p. 277) that Poe "always contended" that he was a Virginian; in reality he advertised himself as a Bostonian on the title-page of his first volume of poems. Again, we are told (p. 279) that Poe sang of Mrs. Stanard not only in "To Helen," but in "Lenore," "Ulalume," and "Annabel Lee" as well; whereas we can be reasonably certain that his wife was the inspiration of both "Ulalume" and "Annabel Lee." The novel which Poe is reputed to have written on the occasion of a visit to France (see p. 282) is, of course, altogether mythical. The title of his manuscript volume of tales for which he endeavored to find a publisher in the middle thirties was not "Tales of a Folio" (see p. 282), but "Tales of the Folio Club." Poe was not married to Virginia in 1834 (see p. 283), but in 1836. And it is not clear that Poe, before going to Richmond in 1849, wrote to Griswold asking him to be his literary executor (see p. 289); this is the testimony of Mrs. Clemm and Mrs. Weiss, but Griswold denied having received any letter, maintaining that the first information of his appointment came to him from Poe's friends "some ten days" after the poet's death.

The style of Mr. Moses's work also has its imperfections. Though fairly brisk and entertaining, it is not remarkable for its directness or for compression. And it is occasionally marred by lapses in idiom or in syntax. On page 344, for instance, occurs the locution "different . . . than"; at least twice a noun is made to refer appositively to an adjective (see pp. 71, 74); and there are several instances of the so-called "misrelated participle." The awkwardness of the sentence beginning "It maybe was this fitful humor which lost him the secretaryship to Virginia" (p. 32) is obvious. But, despite its limitations, the book makes an important contribution to our knowl-

edge of Southern literary history; it is, perhaps, after Professor Baskervill's "Southern Writers," the most valuable single volume yet written about Southern letters.

KILLIS CAMPBELL.

MUSIC IN ENGLAND.*

It is on the whole a fortunate thing that men are seldom satisfied with what they have achieved. The incentive to renewed effort is thus perennial. Judging from Mr. Galloway's book on "Musical England," the author is by no means inclined to believe that his countrymen have accomplished as much in the great art with which he deals as might reasonably be expected of them. He makes an exhaustive survey of the field, and, spurred by the deficiencies which he discovers, points out the manifold opportunities for progress and improvement. This is not to say that he is discouraged with what he finds, or that he does not recognize how much has been done; but he evidently has before him visions of a combined and varied activity which he hopes to see in full swing in the near future.

It has been somewhat the practice to look with a sort of lenient depreciation on what England has produced in music. Comparisons have been made with her sister European nations, and the account has not been altogether in her favor. Yet England has done a distinctive work in music, and has never been without representatives to do her credit. Her madrigals and songs, her ballad operas, her Purcell, Arne, Sullivan, and Elgar, her Irish and Scotch melodies, are sufficient to ensure her place and recognition. Moreover, Handel's great career is part of her glory, and England has a right to claim his oratorios as her own. Mendelssohn is deeply indebted to her, and she has always been munificent to deserving composers calling with the artist's eagerness for recognition. This much needs to be said in deprecation of the somewhat apologetic tone which is found in Mr. Galloway's presentation of his subject.

It is no easy task to disclose the widespread energies of a nation in an art which makes so deep a popular appeal as music. The canvas has to be stretched to take on the great picture, and the details begin to accumulate to such an extent that the unity of the representation is in danger of being lost to sight. Mr. Galloway, in the main, escapes the difficulty very well; and in the end we see how numerous are the instrumentalities in working order, how coördinated they are, how intelligent and determined are the forces which are bound to bring decisive results.

Mr. Galloway proceeds with the discussion of Music in the Universities, in the Great Schools, in the Army and Navy, in the Festivals; he has much to say of the Competitions, which, having had small and obscure beginnings, are now among the organized means of developing musical intelligence and of reaching the larger public with compositions of a high order in ways not hitherto possible. He describes the work of the Musical Societies with which England abounds, and shows how extensive their efforts have been. He repeats in substance what he has unfolded at length in his book, "The Operatic Problem," and grapples with the proposition how to establish the Music Drama on a firm basis in his country, how to bring it into genuine relation with the life of the people, translating it into the vernacular, and elevating it from its position as a mere amusement for the rich into a source of education for the great body of the nation.

The picture is, on the whole, an inspiriting one. The universities are awakening to their responsibilities in this important concern. They are making increased demands on their students, requiring residence as conditional for degrees, asking original works of the successful winners of honors. As was to be expected, Oxford and Cambridge remain more or less conservative, and the pronounced advances have been made at less ancient institutions, Manchester and Birmingham. There are great music schools in England, the Trinity College of Music, the Royal Academy, and others, but none under the direction of the State as on the continent, and Mr. Galloway deplores to some extent the situation which he finds before him. The question, perhaps, is an open one. On all sides are to be found the indications of real interest and progress. The great Festivals have received encouraging additions to their number, and the management of the new-comers has shown decided liberality in methods and arrangements over the time-honored ones. Mr. Galloway, moreover, puts great stress on the competitive movement; a history of the movement is given and its present status outlined; the competitions bring together musical societies, and prizes are awarded. They now are orchestral as well as vocal. Sir Hubert Parry says of them: "Competitions are quite among the most hopeful signs of the times in this country. They

*MUSICAL ENGLAND. By William Johnson Galloway. New York: John Lane Company.

aim at spreading a knowledge of music in all its branches all over the country."

In his closing chapter Mr. Galloway makes the following statement:

"I have tried to show how at home every form of musical activity, except opera, is flourishing and vigorous, while even the care for national opera is getting gradually stronger with the growth of public knowledge and responsiveness. But though it is certainly the widest and possibly the highest form of musical art, and though for these and other reasons already disclosed it offers the strongest claims for official support, the State Establishment of Opera is only a part of the largest possible conclusion that can be reached; for if the State is to interfere with music at all, there should be no limit — in scope if not in detail — to the measure of its control. There are many manifestations of musical energy in this country; but the several forms of activity, whether due to private or corporate enterprise, are isolated and independent, and many of them are suffering from a lack of adequate support. Only a suitable degree of control by a central authority can increase their individual efficiency and coördinate the separate parts into an interrelated and completely effective whole; and as to national opera, its establishment will be hastened and assured if the State once assumes its responsibilities to the entire field of music."

It is not necessary to have Mr. Galloway's remarkable confidence in the contemporary State as the chosen power for establishing music firmly in England, or any other country, as a great living factor in the amelioration of mankind. Musical England, as set forth in this book, seems really in a prosperous condition, quite able to take care of itself, and not needing to make apologies to anyone. Mr. Galloway has a curious faculty of conjoining two contradictory estimates of the same matter in the same sentence. At first blush, this gives a somewhat depressing air to his whole discussion; but one soon finds out his secret, and the result is a hopeful view revealing at the same time certain limitations requiring to be remembered. The author unfolds his subject thoroughly and comprehensively. Musical England, whether in the past or present, claims its meed of consideration, and the future appears in colors reasonably bright and inspiring.

LOUIS JAMES BLOCK.

A HANDBOOK OF RELIGIOUS HISTORY.*

Dr. Reinach has written an ambitious work, which he has given an unfortunate title, because not clearly descriptive, — "Orpheus." The sub-title defines his aim: "An Universal History of Religions." The treatment is in many respects clear, concise, catholic, and comprehensive, but such subjects as Free Masonry, Mormonism, Mesmerism, Zionism, Spiritualism, and "Christian Science," seem rather out of place here, and the brief paragraph devoted to each is necessarily inadequate. Besides, these matters are too near us for *historical* treatment. But if recent movements are to be included in such a survey, surely modern Missions should receive more than a slight and unfriendly mention; while organizations like the Young Men's Christian Association, and great reformatory and humanitarian enterprises so characteristic of our age (significant expressions of Applied Christianity), ought not to be ignored as they are in these pages.

This treatise is not so apologetic as Clarke's "Ten Great Religions," which, however, had a powerful influence for good some forty years ago. The author is very appreciative of all forms of religious belief, with a slight tendency toward prejudice when papal matters are discussed. The treatment is much fuller than in Tiele's Outline, but not so suggestive. It takes a wider range than Jordan's Comparative Religion, but its descriptions of Buddhism and Brahmanism are all too brief, while Christianity occupies half its pages.

The reviewer of this work is called to an unpleasant task. The author has studied his general subject widely; he is earnest in spirit; he writes with much literary skill; his chapters are interesting reading. But he attempts too large an undertaking. As a result, in many places his brief statements are unsatisfactory; in some cases, quite erroneous. Such an assertion, for instance, as that the Anglican church "is Calvinistic in spirit and Romanist in form" (p. 364), would hardly meet the approval of the Archbishop of Canterbury! And the author surely indulges in fiction when he claims (p. 69) "that Christianity and Mithraism had a common origin in one of those old Asiatic religions." A Baptist would hardly agree with him that his church has *three* grades of officers, "Elders, doctors [preachers], and deacons" (p. 361). Certainly there is little warrant for his putting Milton (p. 361) among the Baptists! His curt reference to the Book of Daniel as a "literary fraud" (p. 196) is hardly to his credit. The date of Swedenborg's birth (1688) is erroneously given as 1680 (p. 391).

To belittle Paul's interest in the man Jesus, by writing (p. 231) that the apostle *may* have talked with persons who knew him, is surely most inexcusable. To assert that "the historic

*ORPHEUS. An Universal History of Religions. From the French of Salomon Reinach. Translated by Florence Simmonds. New York: G. P. Putnam's Sons.

Jesus is essentially intangible" (p. 226) is to join the modern myth-makers like Pastor Kalthoff. To state that Dr. Channing *became* a Unitarian in 1819 (p. 367), the date of his celebrated Baltimore sermon, is inaccurate; to represent Emerson as the chief advocate of American Unitarianism is still more so. The description of the various Presbyterian churches of Scotland (p. 360) is confused. The followers of Ebenezer Erskine (1733) were not called *Reformed* Presbyterians, but "Seceders." Dr. Reinach represents Lælius and Faustus Socinus as teaching Unitarianism in Switzerland, which carries a false impression (p. 331). The remark that the Socinians fled from Poland and found refuge in Transylvania (p. 332) is not accurate. The Anabaptists did not become Unitarians (p. 317), and Priestley was in no sense responsible for Boston Unitarianism as implied (p. 367). To assert (p. 363) that the founder of "Christian Science" *was* Mrs. Eddy, is to hurry the aged mystic into her grave prematurely. In his references to the problem discussed at the Council of Nicæa (p. 260), the author is not clear; and he does not quote the Nicene Creed with exactness. The passing allusion to the Salvation Army (p. 403) is certainly inadequate, and General Booth will hardly relish the statement that at present the spirit of the organization is "almost that of Unitarians"!

These, it may be said, are not major mistakes; but they illustrate that lack of clearness of perception which mars many of the author's pages. Many subjects have not been sufficiently mastered to afford a firm grasp on details. These are serious defects in a historical work. But the treatise as a whole has some decided merits. The earlier chapters, where the totem, the taboo, and fetichism are discussed (Chap. I.), and especially the descriptions of the religions of the Celts and the Germans (Chap. IV.), form the best parts of the book.

JOSEPH H. CROOKER.

BRIEFS ON NEW BOOKS.

For collectors of Japanese color-prints.

"A History of Japanese Colour-Prints" by Dr. W. von Seidlitz was first published in Dresden in 1897. It was an attempt to put together in connected and coherent form the mass of valuable data scattered through the pages of various monographs, exhibition catalogues, sale catalogues, and other sources not generally accessible. This was well done. The author showed excellent judgment and discrimination in his reliance upon authorities, and the book at once took rank as the best popular work upon the subject. It is now reissued in an English translation (Lippincott). For this edition the text has been revised throughout and considerable new matter has been incorporated with the intention of bringing it up to date. That aim, however, has been attained in part only; it could not have been completely achieved without rewriting the entire work, for to a large extent it is a compilation, the views of the author being based upon the writings of Fenollosa, Anderson, De Goncourt, and others, more especially upon Fenollosa's epoch-making book, "The Masters of Ukioye," and apparently to a limited extent only upon personal study of the prints. In a measure the resultant lack of proportion is felt by Dr. von Seidlitz, but he does not seem to realize the extent to which his estimates of the leading print designers are colored by impressions derived from the examination of a comparatively small number of their works; at least it is difficult on any other theory to account for his not ranking Okumura Masanobu much higher than he does, and for his altogether inadequate appreciation of Shunsho and Shigemasa. For his undue depreciation of Hokusai another explanation must be sought: it arises, in all probability, from Fenollosa's protest against the exaggerated estimate in Gonse's "L'Art Japonais," made not long after the publication of that work in 1883. Harunobu, Kiyonaga, and Utamaro receive full meed of praise, but not as extended comment as is called for by the quality of their works and their importance in the history of the Ukiyoe school. Notwithstanding these and other shortcomings, the book gives the best general account of the color prints that has yet been published. It does not pretend to be a treatise for the collector which will do away with the need for independent research. Instead it is characterized by its author as "a provisional essay in the synthetic presentment of our knowledge of Japanese Colour-Printing," and as such it may be warmly commended. The uninformed reader, however, needs to be warned against the printer's errors, which are numerous and misleading. Even the list of errata on page xvi. contains a mistake, Shunko being printed "Shunki"! Not the least attractive feature of the volume is the illustrations, of which there are nearly a hundred. While not in all cases well chosen, they include reproductions of a number of very important prints. Sixteen are in color; of these, two are especially noteworthy, a remarkable fan by Shunsho and a striking print of an actor by Sharaku.

Some errors on common topics.

Three subjects of interest nowadays are the position of woman, the object of education, and religion. There must be a good many men who are perplexed at finding that their wives dislike domestic life and wish to vote, or that their children go to school for years and learn little of what used to be important, or that they themselves like to play golf on Sunday

morning and to go motoring in the afternoon much better than they like to go to church. Many a man may think that women, children, church are not what they used to be. Such a one will perhaps like to read Mr. Andrew Macphail's "Essays in Fallacy" (Longmans), which deal with these subjects. If by reading such essays a man were able to manage his affairs any better, we are sure there would be a large market for the book. Unfortunately, such discussions are usually effective only in a large way, in forming public opinion, so that their results are rarely discernible in one's own experience. Still the essays are interesting. They have something of a difficulty in that, though the author's general opinion in each case is pretty clear, one does not always know just how he gets to it. We saw in the publishers' announcement that the essay on "The Psychology of the Suffragette" was "a logical plea for the extension of the suffrage to women." On a first reading we had supposed that its tendency was to show that the idea of extending the suffrage to women was erroneous and delusive. On re-reading it we found the logical plea to be as follows: the female desires to keep to herself the genuine type which the male, by reason of her charm, is always tending to assume; if women vote they are free, if free they lose their charm, if they lose their charm men will not desire to approximate to them, which was the end to be desired. That such a result endangers the continuance of the human race is noted by Mr. Macphail, who adds that this does not invalidate the chain of argument. While pursuing his logical course, Mr. Macphail finds proof and illustration from a wide range of knowledge of the history of mankind. Indeed, his range is so wide that one sometimes has no idea of the connection of any given point with the general trend of the discussion. This makes hard reading now and then, but study will usually put one on the right track. If everyone would correct the fallacies or vulgar errors pointed out in this book, the world would be much better. It is to be hoped that Mr. Macphail's treatment will tend to this result.

Athletics in ancient Greece.

Inasmuch as we have long desired a consecutive and comprehensive treatment of athletics among the gifted people who have taught the western world so much, we are glad to welcome Mr. E. Norman Gardiner's "Greek Athletic Sports and Festivals" (Macmillan). The book gives a scholarly presentation by a man who has both a genuine concern for athletics and a sound knowledge of the sources for his study. The general reader will turn very rapidly many pages of the first part, which is mainly historical; but he will doubtless linger over the second part, which takes up the principal athletic exercises one by one. However, the difference between the two main divisions is due rather to the nature of the themes than to inequality of execution, and the scholar will appreciate both. The illustrations are admirably chosen and give valuable help at every turn. A good bibliography and an accurate index also deserve commendation. The volume is the latest of the "Handbooks of Archæology and Antiquities," and has the general mechanical excellence of the series. It is a little old-fashioned now to learn any lesson from the past; but any thoughtful person with a care for the present and future of athletics will find in these pages a few stimulating suggestions, either implicit or offered directly. For instance: "The nemesis of excess in athletics is specialization," sounds very pertinent today; and there are many other examples. Moreover the book recalls the thought, so familiar to any student of history, that for at least a few decades in Greece athletics were a genuine glory, the human frame an inspiration and delight. And a few of us dream that once more a popular life of physical exercise and athletic games may rise to such an excellence and efficiency as to inspire the pen of the poet and the chisel of the sculptor. But Greek history makes it convincingly clear that such a development is not to be expected as long as students are contented to take their exercises by "rooting" for their sturdy champions, and the general public by watching professional baseball and reading the colossal, grotesquely-written accounts thereof in the "sporting" columns of our newspapers.

Mr. Dooley on questions of the day.

It is truly surprising how Mr. Dooley's vein of humor holds out. Familiar as we all have long since become with the workings of his spacious intellect, some fresh oddity of utterance is continually dropping from his lips of wisdom, and one is forced to smile in spite of oneself, if not to laugh outright. "Mr. Dooley Says" (Scribner) is the latest collection of his winged words, and in it of course are to be found comments and judgments on a great variety of current questions, such as divorces, the proposed tax on bachelors, woman suffrage, financial panics, expert testimony, and the Japanese war-scare. Even Dr. Eliot and his five-foot book-shelf are brought under Mr. Dooley's scrutiny. Of the works selected to fill that shelf he says: "They are sthrong it is thrue. They will go to th' head. I wud advise a man who is aisily affected be books to stick to Archibald Clavering Gunter. But they will hurt no man who's used to readin'. He has sawed thim out carefully. 'Give me me tools,' says he, 'an' I will saw out a five-foot shelf iv books.' An' he done it. He has th' right idee. He real-izes that th' first thing to have in a libry is a shelf. Fr'm time to time this can be decorated with lithrachure. But th' shelf is the main thing." His comments on Milton's "Arryopatigica" reveal the breadth and depth of Mr. Dooley's education. On great questions of international significance he has decided opinions of his own. "Hogan says we've got to fight f'r th' supreemacy in th' Passyfic. Much fightin' I'd do f'r an ocean, but havin' taken th' Philippeens, which ar-re a blamed nuisance, an' th' Sandwich Islands, that're about as vallyable as a

toy balloon to a horse-shoer, we've got to grab a lot iv th' surroundin' dampness to protect thim." Truly, Mr. Dunnes' fund of Dooleyisms is inexhaustible.

The love of books and of reading.

Nearly every book-lover — and even now and then a bibliophile — keeps tucked away in a corner of his shelves the volume which first filled him with the love of reading and the passion for acquiring a library. Sometimes it is "Sesame and Lilies"; sometimes Mr. Frederic Harrison's essay, or a battered old Disraeli; sometimes a work of a totally different sort. But whatever its title, we cannot help prizing such a volume as the virtual grandfather of our well-filled shelves; and memories of its inspiration will lead us, if we be true lovers of books, to the purchase of Burton and Mr. Ireland's "Enchiridion," and that great avatar of this class of literature, still supreme after the lapse of five centuries, the "Philobiblon" of Richard de Bury. Professor Oscar Kuhns' "Love of Books and Reading" (Holt) is a welcome addition to this book-shelf; and lucky will be the student who comes upon it in his formative years. It cannot fail to stimulate, inspired as it is by broad reading and a real enthusiasm for literature; and it will serve to remind us all of many books we have missed. "Read the great books" is the gist of its counsel—"the books which make for humanistic culture"; but its wealth of literary anecdote and its personal tone banish all triteness from a text which, after all, cannot be over-emphasized in this age of periodical-reading. We need to be reminded of the riches of our great literary classics. We need to be told of the gems that time cannot destroy, now that so many are content to gather the surface outcrop of a baser carbon in the fields of contemporary literature; and hence we can scarcely have too many books like this charming volume of Professor Kuhns', with its widely-gathered tributes to the love of books and the joys of reading. It is to be hoped that an index to the proper names may be added in a second printing.

The Premier of Lincoln's administration.

Professor Edward E. Hale, Jr., has written for the interesting series of "American Crisis Biographies" (Jacobs), a short life of William H. Seward, who surely can be classed as a leader in some of our greatest national affairs. The book differs from other brief biographies of Seward in its fuller account of the political movements and struggles in New York from 1830, the author thinking, rightly, that he could make his work most useful as a study of Seward's life and a contribution to the history of his times, by setting forth clearly the interesting and significant conditions in the state which has been the great political cauldron of the North ever since the government was established. The development of Seward's political principles is traced clearly with his growth in influence and power until he became a figure of national prominence. When he is transferred to Washington as senator, the treatment becomes broader, and we are given a general sketch of the anti-slavery movement and its issue in the Civil War, with Seward's part in the movement clearly set forth. And when he becomes what is sometimes called "the Premier of Lincoln's administration," his part in affairs and his relations to his chief are fully and fairly given. It is possible that a perusal of the more recently published Diary of Gideon Welles, whose distrust of Seward appears not altogether without foundation, might have modified some of the positions taken by Professor Hale. His book is well written, and the treatment is well balanced and comprehensive.

Two literary anthologies for students.

One of the hardest tasks that confront the teacher of English literature is that of persuading his students to do enough reading to get some sort of first-hand acquaintance with the authors they are supposed to be studying. The school or college library is apt to be a delusion, often providing a single copy of a work that is needed by a hundred students at the same time. Other accessible libraries do not help much, and few students have the necessary books at home. There appears to be no way out of the difficulty unless the literature can somehow be put into the hands of all the students at the same time. No text-book can be more welcome, then, than one that provides a great deal of well-selected literature at a moderate price, and two such books are now before us. The Century Co. publish "Century Readings for a Course in English Literature," edited by Messrs. Cunliffe, Pyre, and Young, of the University of Wisconsin; and Messrs. Scott, Foresman & Co. publish "Twelve Centuries of English Poetry and Prose," edited by Professor Newcomer and Miss Alice Andrews. Both are big books, which is the main consideration, and neither is overburdened with editorial matter, which is also a merit. The former extends to over eleven hundred, and the latter to over seven hundred two-columned pages. The only very noticeable difference between the two books is that the latter gives a larger proportion of space than the former to Old English literature. No better works of their class have yet been provided for their common purpose, but we still await the publishing enterprise that shall offer a still larger amount of matter for a still lower price. Somewhere between a book of this sort and the daily newspaper that can be purchased for one cent there is an ideal mean of plentitude combined with cheapness that we hope will yet be reached.

Socialistic leaders and tendencies.

Though histories of socialism and books on socialistic writers are numerous, the little volume entitled "Leaders of Socialism" (Duffield), by Mr. G. R. S. Taylor, will have its place, and this for three reasons. It is written in a pleasing style; it describes the work and opinions of thirteen of the more recent socialists, beginning with Owen and ending with Blatchford; and, finally, it contains an introductory

essay of considerable — though not great — merit on leaders and leadership. Some readers will regret that French writers on socialism are represented only by Saint-Simon, Fourier, and Jaurès; while of the Germans there are only Karl Marx and Lassalle. Such limitation of subject-matter is the more noticeable in view of the inclusion of the Belgian dreamer, Louis Blanc. The English writers treated, besides those previously mentioned, are William Morris, H. M. Hyndman, Sidney Webb, J. Kier Hardie, and G. Bernard Shaw. The author regards Owen as the true founder of socialism, and considers Hyndman as the most important living English socialist. The standpoint in this volume may be regarded as truly orthodox. The author does not appear to realize that the latest trends in socialism are to extol private property in the personal relationships of life and to regard the monogamous family as a social necessity. The scientifically-minded reader will find the book too much suffused with the spirit of Mr. Bernard Shaw; the average reader will find it bright and entertaining.

Continuation of famous memoirs.

The second and third series of the "Memoirs" or journal of the Duchesse de Dino (afterward Duchesse de Talleyrand et de Sagan), edited with notes and a biographical index by the Princesse Radziwill (*née* Castellane), and published in this country by the Scribners, fill each a closely-printed octavo of more than four hundred pages. The second volume covers the years 1836–40, and the third the years 1841–50. The diary entries are generally short, touch on contemporary politics and on persons of note, and were jotted down in various towns and large cities of France, Germany, and Austria, the French and the German capitals being apparently the writer's favorite resorts. The revolutionary scenes of 1848 naturally affect the Duchesse with horror, and inspire all sorts of gloomy forebodings. Her prejudices and friendships, and her nearness to the stirring events noted by her pen, of course incapacitate her for the office of dispassionate historian, although her pages are of the stuff from which histories are made. The notes, indices, and appended matter, written or selected by the careful editor, are of use for a scholarly mastery of the volumes.

Notes.

"Anti-Matrimony," Mr. Percy Mackaye's satirical drama now running in New York, will be issued in book form this month by the Frederick A. Stokes Co.

An important literary biography is announced in Mr. Frederick Lawton's "Balzac," soon to be issued by the Wessels & Bissell Co. The volume will contain a number of interesting illustrations.

To the series of "Little Books on Art" (McClurg), a miniature treatise on "Christian Symbolism" has just been added. The author is Mrs. Henry Jenner, and there are twoscore of well-chosen illustrations.

Mr. Kipling's new collection of stories, "Rewards and Fairies," makes a prompt appearance in the handsome "Outward Bound" edition, published by Messrs. Scribner. It constitutes Volume XXV. of the set.

It is some time since we had a new book from Mr. Joseph Conrad. He has been engaged for a year or so past on a new story that is now nearing completion, and will make its appearance presently under the title of "Razunov."

Mr. Edgar Beecher Bronson's entertaining "Reminiscences of a Ranchman," formerly published by the McClure Co., now appears in a new edition, with some added chapters, bearing the imprint of Messrs. A. C. McClurg & Co.

The volume called "Vanitas: Polite Stories" is added by the John Lane Co. to their reissue of the books of "Vernon Lee." Besides the three stories hitherto included under the title, there is now a fourth, "A Frivolous Conversion," here printed for the first time.

The perennially popular German-American dialect verses of Mr. Charles Follen Adams have lately been put forth by the Lothrop, Lee & Shepard Co. in a new edition entitled "Yawcob Strauss and Other Poems." The familiar line drawings of the earlier editions are retained in this.

"The Book Monthly" of London signalizes its seventh birthday by a considerable enlargement in size and improvement in editorial and mechanical features. We can cordially recommend this sprightly magazine to every American reader who cares to keep in touch with affairs of the English book world.

Professor F. W. Taussig's "The Tariff History of the United States" is the soundest discussion of the subject ever written, and has had frequent revisions. The latest of them (the fifth) is brought down to date by a chapter on the Aldrich-Payne Act of 1909. Messrs. G. P. Putnam's Sons are the publishers.

"The American Jewish Year Book" for 5671, sent us by the Jewish Publication Society of America, has for its special feature this year an eighty-page article "In Defense of the Immigrant." The other contents of the work remain much the same as in previous annual issues. Mr. Herbert Friedenwald is the editor.

It is interesting to note in connection with the Hon. John Redmond's tour in this country in the interests of Irish Home Rule, that the Frederick A. Stokes Co. announces for publication his new book "Home Rule," containing all the speeches delivered during his entire parliamentary career. An introduction gives a short summary of the history of Ireland's struggle.

Lovers of the late Sarah Orne Jewett's inimitable New England stories will be grateful for the attractive new edition of her best work just issued by the Houghton Mifflin Co. The edition is in seven small volumes, handsomely printed and bound, and containing photogravure frontispieces. A hitherto unpublished story of Miss Jewett's is included in the last volume of the set.

In view of the approaching centenary of the birth of Charles Dickens special interest attaches to the "Centenary Edition" of the novelist's complete works, which Messrs. Charles Scribner's Sons are bringing out, in conjunction with Messrs. Chapman & Hall, Ltd., of London. In this edition all the prefaces, dedications, and notices which appeared in the various editions during the author's lifetime will be given, together with all the original illustrations to which he gave his approval.

The illustrations are being reproduced by a special new process from the original steel plates and wood-blocks, and will number close upon seven hundred. The type used is large and readable, the paper of excellent quality, the binding handsome, and the price unusually reasonable.

Mr. Prentiss Cummings is the latest translator of the "Iliad." He chooses the hexameter verse, a procedure which he defends at length and with considerable skill. The main novelty of his translation is that he has made it frankly an abridgment, omitting all the dull and otherwise inferior parts. By this heroic measure, he has reduced the epic to about one-half its full dimensions. The work occupies two volumes, and is published by Messrs. Little, Brown, & Co.

School reading books recently published by the American Book Co. include "Peter of New Amsterdam," by Mr. James Otis; Cooper's "The Last of the Mohicans," adapted to the use of children by Miss Margaret N. Haight; and "Stories of American Discoverers for Little Americans," by Miss Rose Lucia. From the same publishers we have a book of "Easy French Prose Composition," by Miss H. A. Guerber.

As a companion to the various "Standard" musical guides that he has published from time to time, and that have been so helpful to concert and opera-goers, Mr. George P. Upton has now given us a volume of "Standard Musical Biographies," dealing with over a hundred composers, and very interestingly illustrated. Messrs. A. C. McClurg publish this work, as well as its numerous predecessors.

A new volume of the "Original Narratives of Early American History" (Scribner) gives us a selection of "Narratives of Early Maryland, 1633–1684," edited by Mr. Clayton Colman Hall. There are sixteen numbers in the volume, beginning with Lord Baltimore's "Instructions" and Father White's "Briefe Relation," and ending with extracts from the journal of George Fox and reports of the negotiations between the third Baron Baltimore and William Penn.

Miss Clara Sherwood Stevens must be an ardent admirer of Herbert Spencer, for only to such would the thought have occurred to ransack his writings for "elegant extracts," as if he were a brilliant stylist instead of being a writer of very dull and uninspired prose. The result of this undertaking is given us in "Passages from the Philosophy of Herbert Spencer," a volume published by Mr. Thomas B. Mosher in the distinctive form which he has made his own.

The Neale Publishing Co., New York, are engaged in producing a ten-volume edition of "The Collected Works of Ambrose Bierce," an imperfectly appreciated genius of the Pacific Coast. His admirers go far in praising him, Mr. Markham saying that "he has his seat in the remote and ruby-litten chamber of Hoffman and Poe," and Mrs. Atherton that he "has the best brutal imagination of any man in the English-speaking race." Mr. Bierce is editing his own works, which makes the publication authentic. The first volume, now at hand, is certainly a handsome and dignified piece of bookmaking.

It was only in 1900 that Mr. Bertram Dobell announced his discovery of the unpublished works of the seventeenth century author Thomas Traherne. Now Mr. H. I. Bell has had the good fortune to discover an unknown and unpublished MS. of Traherne in the British Museum, evidently prepared by the poet's brother for publication. The MS., which is entitled "Poems of Felicity: Vol. I., containing Divine Reflections on the Native Objects of the Infant-Ey," contains thirty-nine new poems. The "Poems of Felicity" will be issued immediately by the Oxford Press in its "Tudor and Stuart Library."

The November issue of "The Century" marks the fortieth anniversary of the magazine, and contains as a special feature twenty pages of text and pictures, marshalling some of the magazine's more notable contributions to the progress of illustration during its history. There is also an interesting "Retrospect of the Century" in the "Topics of the Times" department. The opening chapters of Mr. Robert Hichens's new novel, "The Dweller on the Threshold" appear in this issue.

Of the late Russell Sturgis's numerous contributions to the literature of his chosen field, no other made so varied and direct an appeal to the art lover as his two-volume work entitled "The Artist's Way of Working," published in 1905. In reissuing this work at one-third of the original price, Messrs. Dodd, Mead & Co. have now provided an opportunity which should not fail to be liberally taken advantage of. The entire text and all of the illustrations are retained in the present reprint.

Mr. E. K. Chambers, one of the foremost Shakespearian scholars of England, has now completed his edition of Shakespeare, a task of ten years. The H. M. Caldwell Company have secured the American rights of this "Red Letter Edition," as it is called, and will issue it at once in thirty-nine dainty pocket volumes. An excellent feature, both useful and ornamental, of this edition is that the names of the characters are printed in full in red-lettering, so that the reader is spared the task of deciphering clumsy abbreviations. To each play Mr. Chambers has contributed an introduction.

The latest volume of Bohn's Library (Bell-Macmillan) consists of More's "Utopia" in the contemporary translation of Ralph Robinson, with Roper's Life of More and a selection from his letters. The text, edited by Mr. George Sampson, is practically identical with that of the folio reprint in the "Chiswick Library of Noble Authors," issued in 1903. To the present edition a rather trite introduction is contributed by Mr. A. Guthkelch, who also supplies a useful bibliography. The Latin text of the first edition is given in an appendix. Like all of Messrs. Bell's publications, the volume is very attractively produced.

Our ambassadors to England have usually been men who could represent worthily the best of America, and it has been taken as an important part of their duty to interpret their country to Englishmen. Mr. Choate went to England with a fine reputation as a graceful and eloquent speaker, and was called on to speak on many important occasions. The addresses that he gave are now collected under the title "Abraham Lincoln, and Other Addresses in England" (Century Co.). The address on Lincoln is already on the way to become a classic, both for substance and for form. The addresses on Franklin and Hamilton, and on the Supreme Court, accomplish the writer's purpose of making the people of another country acquainted in a general way with those great Americans and with our greatest political invention. There are eleven papers in all; besides those named, those on Emerson, Education in America, and other subjects, are slighter in structure, well adapted to the occasions when they were given, but hardly of permanent value.

Topics in Leading Periodicals.

November, 1910.

Africa, Lassoing Wild Animals in. Guy H. Scull. *Everybody's.*
African Guides I Have Met. E. A. Forbes. *World's Work.*
African Sketches. Janet Allardyce. *Scribner.*
America in Korea. K. K. Kawakami. *World To-day.*
American Battle, An, in Foreign Waters. E. Prentice. *Harper.*
American Playwrights, Younger. Clayton Hamilton. *Bookman.*
Animal Mind, The. John Burroughs. *Atlantic.*
Antarctic, Exploring the. Ernest Gourdon. *Harper.*
Anti-Saloon Conflict in Ohio. W. Chamberlain. *World To-day.*
Arctic Prairies, The. Ernest Thompson Seton. *Scribner.*
Art and Life. Haldane Macfall. *Forum.*
Automobile Industry, Rise of the. E. M. West. *Rev. of Revs.*
Aviation, Progress in. A. M. Evans. *World To-day.*
Barrie, J. M., as a Playwright. Edward Morton. *Bookman.*
Bridge Building under Icebergs. F. L. Nelson. *World To-day.*
Bridges, In Praise of. Archibald Henderson. *Harper.*
Brown, John, Fifty Years after. J. T. Morse, Jr. *Atlantic.*
Burroughs, John, Fifty Years of. D. L. Sharp. *Atlantic.*
Business Enterprise and the Law. G. Montague. *No. Amer.*
Business, Minding One's Own. Elizabeth Bisland. *No. Amer.*
Business, Organized—III. Lincoln Steffens. *Everybody's.*
Celebrities in Silhouette. Weymer Mill. *Century.*
Charcoal Drawings. Lester Sutcliffe. *Int. Studio.*
Chicago's Court House. Charles Bullard. *World To-day.*
Chicago's Playgrounds. J. H. McFarland. *Outlook.*
China—A Permanent Empire. G. Reid. *World's Work.*
Coal Mine, A Year in a. Joseph Husband. *Atlantic.*
Congressman, Choosing Your. Frederic C. Howe. *Everybody's.*
Conservation, The Fight for. A. W. Page. *World's Work.*
Crowninshield, Frederic. Florence N. Levy. *Int. Studio.*
Democratic Presidential Possibilities. W. J. Abbot. *Munsey.*
Detroit Tunnel, Opening of the. J. C. Mills. *World To-day.*
Diplomacy de Luxe. M. Honda. *North American.*
Eden, An Unknown. E. Alexander Powell. *Everybody's.*
European Celebrations, Recent. L. Northland. *World To-day.*
Experiences, My. Booker T. Washington. *World's Work.*
Farmers, Making Good. Rosa P. Chiles. *Review of Reviews.*
Ferrer, Life and Death of. William Archer. *McClure.*
Financial Outlook, The. F. A. Munsey. *Munsey.*
Football at Harvard and Yale. Lorin Deland. *Atlantic.*
Flying Man, Evolution of a. Augustus Post. *Century.*
Gentleman, The, in Fiction. James Lane Allen. *Bookman.*
George V., England's First Imperialist King. I. Ford. *Munsey.*
Guaimaro, Fall of. Frederick Funston. *Scribner.*
Gun-Pointers, The. Henry Reuterdahl. *Outlook.*
Hospital, The Modern. W. Gilman Thompson. *Century.*
Individual, The, and the Combine. J. G. Pyle. *World's Work.*
Infantile Paralysis. John B. Huber. *Review of Reviews.*
Irving, Washington, Some Correspondence of. *Scribner.*
Japanese Embroidery. Wilson Crewdson. *Int. Studio.*
Japanese Frontiersman, The. A. P. Vaughn. *Rev. of Reviews.*
Japanese Water Song. Harcourt Mountain. *Atlantic.*
Johansen, John C. Arthur Hoeber. *Int. Studio.*
Lace Making in Hungary. A. S. Levetus. *Int. Studio.*
Lake-to-the-Gulf Waterway, A. E. A. Halsey. *World To-day.*
Lambert, G. W., Paintings of. C. H. Baker. *Int. Studio.*
Lawyers and the Community. Woodrow Wilson. *No. Amer.*
L'Ecole Primaire en France. Paul Sabatier. *No. American.*
Library, New York's New. Lucy Cleveland. *World To-day.*
Living, Cost of, and the Tariff. F. A. Munsey. *Munsey.*
Marie Antoinette and Count Fersen. Lyndon Orr. *Munsey.*
Marr, Carl, Paintings of. Holmes Smith. *Int. Studio.*
Medieval Baron's Household, A. G. G. Coulton. *Harper.*
Menu, The, in Modern Fiction. Edna Kenton. *Bookman.*
Meredith's "Celt and Saxon." Richard Le Gallienne. *Forum.*
Monarchs in Exile. George C. Jenks. *Bookman.*
Morgan, John Pierpont. J. Moody and G. K. Turner. *McClure.*
Münchhausen, Baron, Illustrators of. William Allen. *Bookman.*
Negro Suffrage. Ray Stannard Baker. *Atlantic.*
North-Sea Admiral, The. H. W. Nevinson. *Harper.*
Panama Canal, Commercial Value of. J. Peabody. *World To-day.*
Pants. Emerson Hough. *Everybody's.*
Peace and Disarmament. Richard Gadke. *McClure.*
Pencraft, Thirty Years of. Charles King. *Lippincott.*
Pension Carnival, The. William B. Hale. *World's Work.*
Pilot Fish, The. H. De Vere Stacpool. *Forum.*
Play, The Soul of. Richard C. Cabot. *Atlantic.*
Poet's Town, The. John C. Neihardt. *Forum.*
Politics, The New—II. W. G. Brown. *North American.*
Poor, The Perpetual. R. W. Bruère. *Harper.*
Prison Story, My. Nicholas Tchaykovsky. *Outlook.*
Railroad, The, and the Trust. C. M. Keys. *World's Work.*
Rebellion. Henry W. Nevinson. *North American.*
Reconstruction Period, Diary of—X. Gideon Welles. *Atlantic.*
San Francisco, Experiences in. Yoshio Markino. *McClure.*
Scientific Farming, Progress of. H. R. Davis. *World To-day.*
Sea-Gate of the Continent, The. C. M. Keys. *World's Work.*
Sermons, The Seven Worst. W. A. Smith. *Atlantic.*
Shakespeare's Heroines. Ellen Terry. *McClure.*
Short, Frank, Mezzotints of. M. C. Salaman. *Int. Studio.*
Social Life in London, My. Goldwin Smith. *Atlantic.*
Stenciling with Acid. Mabel T. Priestman. *Int. Studio.*
Stories That Stay. Elizabeth Stuart Phelps. *Century.*
Students—Why They Do Not Study. J. R. Slater. *World To-day.*
Suffrage in England. Archibald Henderson. *Forum.*
Taft and Roosevelt. Francis E. Leupp. *Atlantic.*
Taft and the Presidency. S. J. Kornhauser. *No. American.*
Tariff Commission, The. H. S. Smalley. *No. American.*
Things That Are Worth While. E. S. Martin. *Harper.*
Trans-Siberian, Over the. J. L. Dearing. *World To-day.*
Turkey, Bankrupt. Allen Upward. *Forum.*
Vatican, A Discovery in the. A. L. Frothingham. *Century.*
Virtue Prizes of the French. Sterling Heilig. *Century.*
Wagner, Richard, Mission of. Joseph Sohn. *No American.*
Wallace, Henry. F. W. Beckman. *World To-day.*
War, Is the U. S. Prepared for? Robley D. Evans. *Munsey.*
Water Wagon, Advance of the. H. S. Williams. *Century.*
Western Art to the Fore. Leila Mechlin. *Century.*
Wiggin, Kate Douglas. Calvin Winter. *Bookman.*
Women without the Ballot. W. B. Meloney. *Munsey.*
Working Child, Battle for the. O. R. Lovejoy. *Rev. of Revs.*
Working Girls' Budgets. Sue A. Clarke and E. Wyatt. *McClure.*
Writing, Craftsmanship of—IV. F. T. Cooper. *Bookman.*
Yale-Harvard Football Game, The. Ralph D. Paine. *Munsey.*
Yellowstone Park, Touring. M. O. Eldridge. *World To-day.*
Yosemite, Spell of the. John Burroughs. *Century.*

List of New Books.

[*The following list, containing 194 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

The Intimate Life of Alexander Hamilton, based upon Original Family Letters and Other Documents. By Allan McLane Hamilton. Illustrated in photogravure, etc., large 8vo, 483 pages. Charles Scribner's Sons. $3.50 net.

William H. Seward. By Edward Everett Hale, Jr. With portrait, 12mo, 388 pages. "American Crisis Biographies." George W. Jacobs & Co. $1.25 net.

Bess of Hardwick and her Circle. By Maud Stepney Rawson. Illustrated in photogravure, etc., large 8vo, 375 pages. John Lane Co. $5. net.

Gambetta: Life and Letters. By P. B. Gheusi; translated by Violette M. Montagu. Illustrated, 8vo, 365 pages. D. Appleton & Co. $3.50 net.

A Gascon Royalist in Revolutionary Paris: The Baron De Batz, 1792-1795. From the French of G. Lenôtre by Mrs. Rodolph Stowell. Illustrated in photogravure, etc., large 8vo, 288 pages. Dodd, Mead & Co. $3.50 net.

Reminiscences of Rosa Bonheur. Edited by Theodore Stanton. Illustrated in photogravure, etc., large 8vo, 412 pages. D. Appleton & Co. $3. net.

The Making of a King. By I. A. Taylor. Illustrated in photogravure, etc., large 8vo, 329 pages. Dodd, Mead & Co. $3 50 net.

Two Great Rivals: Francois I. and Charles V., and the Women Who Influenced Them. By Andrew C. P. Haggard, D.S.O. Illustrated in photogravure, etc., large 8vo, 445 pages. D. Appleton & Co. $4. net.

The Favorites of Henry of Navarre. By Le Petit Homme Rouge. With portraits, large 8vo, 319 pages. Richard G. Badger. $3. net.

Joan of Arc. By Grace James. Illustrated, large 8vo, 319 pages. E. P. Dutton & Co. $3.50 net.

A Royal Cavalier: The Romance of Rupert, Prince Palatine. By Mrs. Steuart Erskine. Illustrated in photogravure, etc., 8vo, 379 pages. D. Appleton & Co.

HISTORY.

The Campaign of Chancellorsville: A Strategic and Tactica Study. By John Bigelow, Jr. With maps and plans, 4to, 528 pages. Yale University Press. $10. net.

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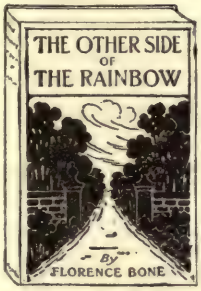

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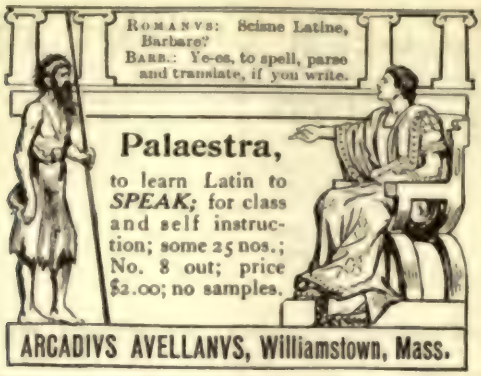

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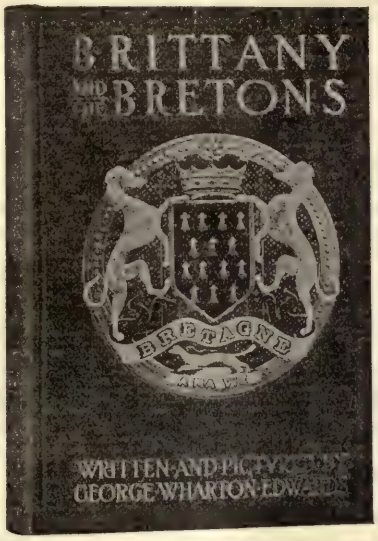

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A PROPHET OF RIGHTEOUSNESS.

The great preacher and even greater citizen whose half-century of life was ended half a century ago is commemorated during the present week by exercises held in Chicago, enlisting the services of leaders of religious and secular thought gathered from far and wide to honor a great spiritual force. If ever a man deserved well of his fellows, it was Theodore Parker, whose strong and noble personality shines in an ever clearer light as the age in which he lived and labored recedes from our view. The present celebration is significant of several things. It betokens the posthumous reward of which a good man is assured however prejudice may withhold it during his lifetime. It shows the softening of old animosities under the healing influence of the years. It indicates the widening of the thoughts of men with the process of the suns and the slow but sure advance of liberalism in the sphere of religious discussion. The work of such men is like the ministry of the Red Cross upon the battle-field, forecasting the transition of the world from the age in which warfare is possible to the age in which smiling harvests shall enter into lasting possession of the erst ensanguined meadows. Incidentally, the fact that Chicago rather than Boston is the place in which Parker's memory is this week chiefly honored is highly significant, denoting as it does the occupancy by the idealism which he preached of what was to him only a frontier outpost of the national civilization.

Prejudice dies hard, and the bitterness with which Parker was assailed while he lived still finds an occasional echo. The invitation to join in the celebration sent to such as might presumably wish to coöperate elicited a curious variety of responses. About fifteen per cent of the whole number invited replied with an uncompromising "No." The others expressed approval with varying degrees of cordiality, ranging from unqualified enthusiasm to very reserved and guarded forms of acceptance. One clergyman wrote: "The world owes a vast debt to Theodore Parker. He was the prophet of everything large and catholic and beautiful in the religious consciousness and life. He richly deserves our reverence and love." But another member of the clerical profession (evidently

turning one eye in thought upon the congregation) wrote: "I would be misunderstood if I should sign the call. Kindly excuse me, and allow me to attend as many sessions as I may be able when the meetings are held." Between these two expressions of opinion there is a considerable difference, but a still wider gulf exists between either of them and the following truly "moss-back" clerical utterance: "My conviction is that the world would be better off if Theodore Parker had never lived nor written. His denial of the fundamentals of historic Christianity has, in my judgment, been a curse to New England, and all who have been influenced by it. While New England has grown in head, it has decayed at heart, through the influence of leaders like Theodore Parker." Such words as these, which the prodigious Cotton Mather would feelingly endorse, could he revisit the glimpses of the moon and learn the degenerate doctrines now preached in his own pulpit, show that the missionary opportunities of liberalism are still considerable. But we are not sure that we are not more in sympathy with this attitude than with that of the man who, for the sake of appearances, would rather not stand up and be counted.

The student who delights in historical parallels will find it interesting to compare the cases of Theodore Parker and Thomas Paine. Both professed substantially the same form of Unitarian belief; both boldly proclaimed the Rights of Man and served (like Heine) as valiant soldiers in the War of Liberation; both incurred that *odium theologicum* which holds no slander too vile, and no weapon too base, to direct against the assailants of the citadel of orthodoxy. And both now have their meed of honor, tardily bestowed and not yet in full measure, as patriots and thinkers who lived before the time was ripe for them, who knew ingratitude and misrepresentation and calumny, and who gladly suffered these things for the faith that was theirs. It has taken a long while for the mists to clear away from their figures, and for their commanding stature to become fully revealed.

That fine old specimen of the crusted Tory, Governor Berkeley of Virginia, complained of those among the clergy who indulged in the pernicious practice of applying their pulpit teachings to practical affairs and questions of the day. His advice to them was that they should pray more and preach less. The New Englanders who found their consciences uncomfortably troubled by Theodore Parker's exhortations would have thought Governor Berkeley a very fountain-head of wisdom. For Parker always went straight to the point. "I have preached against intemperance, showing the monstrous evil of drunkeness, the material and moral ruin it works so widely. My first offence in preaching came when I first spoke on the misery occasioned by this ghastly vice. The victims of it sat before me, and were in great wrath; they never forgave me." And so it was with the sin of covetousness, and the tyranny of the rich over the poor, and the lack of inspiring ideals in education, and the subjection of women, and the exaltation of law above justice, and the worship of political idols with feet of clay, and the wickedness of war, and the infamy of slavery, that "sum of all villainies," and the errors of the ecclesiastical theology, "the most fatal mischiefs in the land." These matters are in their nature contentious, and their discussion in the light of truth and reason during the forties and fifties was a braver thing than it would be now. But Parker never shrank from what he believed to be his duty as a spiritual leader, and while angry passions rose and surged about him, held steadily to his course. It is for this forthright manliness and sincerity that we honor him to-day, and realize how much he helped in the crusade against the evils which chiefly enlisted his voice and pen.

We have called Parker a prophet of righteousness, for in that character he may now clearly be viewed. We hear much mouthing about righteousness in our own day — and in one notable instance — but what lip-service it often appears when we attempt to square it with the practice of those who preach it! In Parker's case there was no such antagonism between thought and act, and his life was the exemplification of his creed. He not only declaimed against intemperance and corrupt politics and evil social conditions, but he was an active worker in the cause of reform. He was not content to inveigh against slavery from the pulpit, but when occasion offered he aided with his own arm in the rescue of the fugitive slave. And he was a prophet because the eternal verities were apparent to him. In every cause for which he wrought, time has shown more and more distinctly that his judgment was sound and his vision clear; the path of progress has been ever since, and still remains, in almost every case that which he indicated to a stubborn and incredulous public. A bare twelvemonth before his death, he could make the proud boast that a subsequent half-century has amply justified: "In the last dozen years, I think scarcely

any American, not holding a political office, has touched the minds of so many men, by freely speaking on matters of the greatest importance, for this day and for ages to come. I am sure I have uttered great truths, and such are never spoken in vain."

In his discourse upon the life of Webster, Parker said: "The two chief forms of American action are Business and Politics,—the commercial and the political form. The two humbler forms of our activity, — the Church and the Press, the ecclesiastic and the literary form, — are subservient to the others." When near the end of his days, he amplified this statement as follows:

1. There is the organized trading power — having its home in the great towns, which seeks gain with small regard to that large justice which represents alike the mutual interests and duties of all men, and to that humanity which interposes the affectional instinct when conscience is asleep. This power seems to control all things, amenable only to the all-mighty dollar.

2. The organized political power, the parties in office, or seeking to become so. This makes the statutes, but is commonly controlled by the trading power, and has all of its faults often intensified; yet it seems amenable to the instincts of the people, who, on great occasions, sometimes interfere and change the traders' rule.

3. The organized ecclesiastical power, the various sects which, though quite unlike, yet all mainly agree in their fundamental principle of vicariousness — an alleged revelation, instead of actual human faculties, salvation from God's wrath and eternal ruin, by the atoning blood of crucified God. This is more able than either of the others; and though often despised, in a few years can control them both. In this generation no American politician dares affront it.

4. The organized literary power, the endowed colleges, the periodical press, with its triple multitude of journals — commercial, political, theological — and sectarian tracts. This has no original ideas, but diffuses the opinions of the other powers whom it represents, whose will it serves, whose kaleidoscope it is."

Could anyone make a keener and truer analysis than this of the America of our own day? We point to it in justification (if any be needed) of the present celebration of the life of Theodore Parker, preacher, patriot, and prophet of righteousness. A number of the eminent men who replied to the invitation which asked for their coöperation in the memorial exercises of this week confessed that they knew next to nothing at first hand of Parker's work. We would like to suggest, in closing these remarks, that the new centennial edition of his collected writings consists largely of matter which is by no means outdated by the lapse of years, and which is still capable of serving as a fountain of inspiration for all generous souls.

*THE CENTENARY OF MUSSET.**

All the dreams of French Romanticism are recalled by the centenary of Alfred de Musset; for the life of this poet might be said to typify the history of the Romantic School. Never did the genius of "Young France" come to such a sudden flowering as in 1830; and this spirit of youth Musset personifies in all its vivid brevity. A nervous, precociously brilliant boy, he recited his first verses, at seventeen, in the *salon* of Charles Nodier; and the long-haired Romanticists petted and spoiled the youth, unconscious that he was to become their *enfant terrible.* Famous at twenty, Musset lived the life of a dandy, dividing his time between society, his café, and the writing of Byronic verses. A gay young Epicurean, he remained heart-whole and fancy-free until he met George Sand, in his twenty-second year. How he fell in love with that passionate Egeria, eight years his senior, and how his fickle muse betrayed and abandoned him within the year, everyone knows in this age of literary gossip; and everyone knows how this catastrophe gave us Musset's greatest poems, written in anguish and blotted with his tears. The permanent effects of this experience upon the poet's character have been variously estimated, some critics entirely absolving George Sand from blame; but however that may be, it is true that Musset never outgrew his disillusionment. A victim of Romantic ideals, we find him, at thirty, exhausted in mind and shipwrecked in morals, yet destined none the less to drag his genius for sixteen years through Paris gutters, until the curtain fell upon the sordid tragedy.

It is not an edifying story, especially in its pitiful ending. A veritable spoiled child, as M. Faguet calls him, Alfred de Musset remained a spoiled child to the end of his days. To a nature such as his, life itself could teach little or nothing. A voluptuary as well as a dreamer, all that he got out of his search after happiness was a philosophy of disillusion; and his was a despair which lacked the force to take refuge in the objective world. He could not cry with Candide, "Il faut cultiver notre jardin." And so we feel that one thing was lacking to his destiny — the early death which consecrates a poet as dear to the gods. Why was he not taken away at thirty, to join the immortal company of Chatterton, Keats, and Shelley? Alas for Musset, in his later years his poetic muse had all but left him, and the muse of debauch rarely beguiled his pen.

In a life begun under such brilliant auspices, one cannot but regret so sordid an ending. Yet for all this, for all that he died at forty-six, Alfred de Musset takes his place in the history of French literature as the poet of Youth. It wells up in his early plays and verses like the sap of April,— youth in all its exuberance, effervescent with energy, overflowing with the restless fancies of an awakened imagination and a quenchless curiosity. "One must love many things in life," cries the poet, uncon-

* Born December 11, 1810.

sciously paraphrasing the Italian street-song translated by Rossetti —

"Il faut dans ce bas monde aimer beaucoup de choses,
Pour savoir, après tout, ce qu'on aime le mieux;
Les bonbons, l'Océan, le jeu, l'azur des cieux,
Les femmes, les chevaux, les lauriers et les roses."

All of youth's thirst for experience burns in the early work of Alfred de Musset. All of youth's changing moods are there—sentiment, passion, and revolt; and, playing over all, the prankish humor of a young faun. Even opposites find place in its variety of moods, for in that first volume are revealed a lighter hearted Don Juan and a lesser Lamartine. "En littérature on est toujours fils de quelqu'un"; and Byron, we must remember, lay beside Shakespeare and Schiller on the *table de nuit* of the French Romanticists. Musset, however, never consciously imitated anyone; indeed, he did not need to. There were so many themes to weave into plays or poems: love and life, and all the emotions of youth. There were so many moods, so many measures; and his lute knew them all in turn. All the wit and mischief of the Paris gamin bubble up in the "Ballade à la Lune"; all the fervor of a boy's revolt against convention overflows in "Mardoche" and "Les Marrons du feu." There is melancholy, too, in some of his verses; but we need not take it very seriously. "It is so pleasant to think oneself unhappy," says Musset in his autobiographical novel, "when one is only empty and bored." Lamartine, of course, had made pessimism fashionable, and no one could escape it in 1830; but if our young poet yielded a moment to its spell, his real attitude may be seen in his hero Rafael, who has rejected melancholy and "given his life to the lazy god of Fancy." In fact, Don Rafael is no other than his creator Musset, in all the pride and spirit of his twentieth year.

Of course, all of these early poems deal with love. Inexperienced as yet, Musset already reveals his temperament; through all the objectless passion of these verses we see the disillusionment that must come. At twenty-two, his knowledge of love is mainly literary; and if we turn for its sources to his favorite books, we shall find that they were the Decameron and "Manon Lescaut," the novels of Crébillon and Louvet de Couvray. Such, alas, was Musset's early reading; and this is why our poet's ideal of love, as it appears throughout his plays and poems, reveals itself as a curious mixture of Romantic aspiration and the pagan spirit of the Regency or of the Renaissance. "An Italian of the Renaissance," M. Séché calls him; and the frontispiece of Mme. Barine's biography represents the young poet in the costume of an Italian page. Let us retain this phrase, admirably borne out as it is by Musset's preference for Italian subjects in his plays; for it becomes pregnant with meaning when we consider all that this pagan spirit brought him later, in Dead-Sea fruit. At twenty-two, however, we have only a boy's vague craving for passion, and the love of love as he imagined it — as every poet had imagined it, one might say, since J. J. Rousseau and Chateaubriand. The young Musset is all eagerness to live, to strip the tree of knowledge with both hands. He would have liked to be Don Juan, as he says in his "Namouna"; and indeed he was himself his very hero—Don Juan haunted through all his loves by an unattainable ideal.

Such is the Musset "before George Sand." The Musset that came after is a more tragic figure, and the love he sings, in the splendid "Nuits" that voice his passion and his despair, is now a terrible reality. No wilful fancy of a sensuous imagination is this, but love in the presence, burning with all the passionate regret of a wrecked hope and a shattered ideal. In "Souvenir" we have a calmer mood, love in its regret for a past idealized by time; and in the matchless stanzas to la Malibran, love thrilled with the tragedy of death and the longing for an immortal life. In an earthlier sense Musset might have said with Dante:

"Io mi son un che, quando
Amor mi spira, noto, ed a quel modo
Che dêtta dentro, vo significando."

His is no divine Beatrice, certainly; yet none the less, in many lines of his best poems he did at least catch a glimpse of

"L'Amor che muove il sole e l'altre stelle."

We have here the significance of Alfred de Musset in the poetry of France. No other poet so exalts love into a religion. No other poet believes in it so absolutely, or celebrates the necessity of belief in such an endless hymn. Let us quote his credo, as we find it in "La Nuit d'Août":

"Puisque, jusqu'aux rochers tout se change en poussière;
Puisque tout meurt ce soir pour revivre demain;
Puisque c'est un engrais que le meurtre et la guerre
Puisque sur une tombe on voit sortir de terre
Le brin d'herbe sacrée qui nous donne le pain;

"O muse! que m'importe ou la mort ou la vie?
J'aime, et je veux pâlir; j'aime et je veux souffrir;
J'aime, et pour un baiser je donne mon génie;
J'aime, et je veux sentir sur ma joue amaigrie
Ruisseler une source impossible à tarir.

"J'aime, et je veux chanter la joie et la paresse,
Ma folle expérience et mes soucis d'un jour,
Et je veux raconter et répéter sans cesse
Qu'après avoir juré de vivre sans maîtresse
J'ai fait serment de vivre et de mourir d'amour.

"Dépouille devant tous l'orgueil qui te dévore,
Cœur gonflé d'amertume et qui t'es cru fermé;
Aime et tu renaîtras; fais-toi fleur pour éclore,
Apres avoir souffert, il faut souffrir encore,
Il faut aimer sans cesse, après avoir aimé."

For the Anglo-Saxon, with his virile conception of life, there is a moral weakness implied in this idolatry of emotion; it is especially evident in the second stanza. But we are not dealing here with Musset as a moral creature, but as a poet; and the most severe of critics cannot deny that in this undivided worship lay material for splendid flights of impassioned lyricism. His religion of love made Musset as a poet, it made him as a playwright and a novelist; and his life-long devotion to this ideal gave us a volume which in the range and depth of

its passion might almost be called the breviary of love. The very perfume of departed youth breathes from the pages of these plays and poems, and the odor of spring-time clings to them like the scent of April violets. Some would object that they are hot-house violets, but surely that does not alter their color or spoil their delicate perfume.

Well! we can see now why Musset was the idol of his contemporaries; we can understand why his admirers once outnumbered Victor Hugo's. We realize why his comedies and dramatic proverbs, in which he catches a breath of the true Shakespearian fancy, still hold their own upon the boards of the Comédie Française. "It is not enough to be admired," he says in one of his poems, "one must be loved too." Alfred de Musset was both admired and loved. "The favorite poet of France," as Taine called him years ago, his popularity, temporarily obscured by the symbolists and the Banville school, lies safe in the hearts of the older generation. No permanent eclipse can fall upon this singer of youth. No change of literary fashion can overthrow a poet who, dandy of letters as he was, never wrote a line save in absolute sincerity to his mood. We wonder so often, when reading Victor Hugo, whether his finest flights are not merely feats of rhetorical *maëstria*. Not so with Musset. His vision of the poet is the pelican tearing out its heart to feed its young; this is his secret of truth in art:

> "Ah! frappe-toi le cœur, c'est là qu'est le génie,
> C'est là qu'est la pitié, la souffrance et l'amour."

This advice to a fellow-poet was written in 1832, several months before Musset met George Sand. How much Musset owed to Sand, how much his art gained from the woman who made him suffer, has long been dinned into our ears; Mme. Sand's admirers have even said that she taught his pen sincerity and truth. To us, perhaps, the fact might seem probable; the mad irony and licence of his earlier poems ring false to Anglo-Saxon ears. We prefer the sweet seriousness of the English muses; and Byron, that great nonconformist, has always been more popular on the Continent than in America or at home. But Frenchmen are not Anglo-Saxons, and few Frenchmen would admit that the use of irony evinces insincerity, or indicates aught but the expression of an ironical mood. No! wanton as she is, Musset's early muse is the poet's very self; all that suffering did for him later was to absorb him into a great experience, absorb him so fully that the sprites of wit and irony were for the time forgotten. For the born ironist, sorrow is the ultimate reality; and sorrow alone, by taking from him the power of self-detachment, can give his art unity of emotional effect.

So much, at least, George Sand did for Alfred de Musset. She made him suffer, and the world is the gainer by a few splendid lyrics. But the price he paid for their perfection! That high lyrical note, of course, could not last; it perished with the "Nuits," with the verses to Lamartine and to la Malibran, and with "Souvenir." And the poet, unable to readjust himself to reality, fell back into irony in his later verses,—an irony deepened by disappointed hopes, the residuum of disillusion and departed dreams.

It is a very human story after all, and the note of bitter experience that runs through Musset's plays and verse touches us, almost in spite of ourselves, with a sense of pity and regret for a talent thrown away. We have all dreamed of a fairer life than this is; we have all given voice to Musset's cry:

> "Ah! si la rêverie était toujours possible!
> Et si le sonnambule, en étendant la main,
> Ne trouvait pas toujours la nature inflexible
> Qui lui heurte le front contre un pilier d'airain."

We have all bruised our foreheads against the pillars of bronze; and most of us have learned to accept the facts of life into our philosophy. Alfred de Musset never did. Till the end of his days he kept clutching at the soap-bubbles of illusion, never daunted by the drops of water he received in his eager eyes. He was predestined to suffer, to suffer and to succumb. Moreover, his impressionability made him the plaything of life. His *acces de nerfs* in his boyhood, of which we read in Barine, would be enough to explain his nature, did we need evidence to convince us of his physical unfitness for a life of self-control. For Musset's final shipwreck, like Poe's, is implied in his character. It lies revealed in the mad objectless passion of his early verses, through which the lust of life in all its fulness already burns; the wood that feeds it still green, but sending up even then such a feverish flame! He was, in fine, a Romantic epicurean; and an epicurean to whom even pain was preferable to the tedium of stilled emotions. And if anything more were needed to exhibit this hedonism, solely concerned with getting every emotion out of youth while it lasted — *donec virenti canities abest* — we may surely find it in the verses "A une Morte," whose melody leads so wonderfully up to the almost intolerable pathos of the final chord:

> "Elle est morte et n'a point vécu.
> Elle faisait semblant de vivre.
> De son main est tombé le livre
> Dans lequel elle n'a rien lu."

The obverse of the picture has the added pathos of reality. When Musset wrote these lines, he had lived, and his genius was all but dead. His book — "*le livre du cœur*," as he called it,—was all too soon read through, read and re-read until all meaning had faded from the words. He had realized, by this time, that one cannot re-live an impression; that the emotions wear away in successive experiences, as a gold coin loses the freshness of its imprint and its first soft bloom. "Everything passes away like smoke," he cries, "everything except *ennui*." His heart is now "a solitude," "a tomb"; his brain "an empty fire-place filled with ashes." He envies Nodier, thirty years older than himself, the eternal youth which bubbles up in his "Stances" — verses

written to Musset in the year Nodier died. And, scarcely out of his twenties, he falls back upon the thought that "happy memories are, perhaps, more real than happiness itself."

When death overtook him, in May 1857, Alfred de Musset was ready. Tired and disillusioned, worn out with life as he had conceived it, he closed his eyes at last with the words: "*Enfin je vais dormir.*"

LEWIS PIAGET SHANKS.

CASUAL COMMENT.

THE ELEVEN NEW ADMISSIONS TO THE HALL OF FAME show noteworthy and commendable selections. Ninety-seven ballots were cast, and fifty-one votes were required for election. New England is largely represented, and two women are among the eleven elect. The list is as follows, with the number of votes cast for each name: Harriet Beecher Stowe, 74; Oliver Wendell Holmes, 69; Edgar Allan Poe, 69; Roger Williams, 64; James Fenimore Cooper, 62; Phillips Brooks, 60; William Cullen Bryant, 59; Frances E. Willard, 56; Andrew Jackson, 53; George Bancroft, 53; John Lothrop Motley, 51. At last Poe comes in by a handsome majority, and Holmes gains twenty votes over the number cast for him five years ago — such is the beneficial effect of his recent centenary. Mrs. Stowe receives a vote surpassed by only fifteen previous names. Eleven bronze tablets for the eleven new names will be designed, each bearing a fitting sentiment from the pen or lips of the person it commemorates, and the formal unveiling is expected to take place in October of next year. Among the almost-elected candidates at this latest balloting occur the names of Parkman, Samuel Adams, Mark Hopkins, Charlotte Cushman, and Lucretia Mott.

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THE CLASSICS IN THE SLUMS might be thought unlikely to find readers, but they find what is even more astonishing — buyers; and as the books are bought chiefly in unornamental editions, it must be for purposes of reading rather than display. These buyers, however, are not of our own Anglo-Saxon stock. One must go among the organ-grinding, fruit-selling, peanut-vending population of our larger cities to find these purchasers of Dante and Petrarch and Tasso, of Goldoni and Manzoni and Silvio Pellico, as also (in Italian versions) of Shakespeare, Voltaire, Virgil, Plautus, Macaulay, Dickens, Cooper, and many others. Side by side with macaroni and cigars and cheap jewelry, many a little shop in the Italian quarter maintains its stock of standard authors, often in ten-cent paper editions, but not infrequently in more pretentious and more durable form. "La Casa Trista" of Dickens and "Il Corsaro Rosso" of Cooper, with Sheridan's "La Scuola della Maldicenza," and some of Hawthorne's stories collected under the title "Racconti di Far-West," compete with native Italian literature for Giovanni's and Jacopo's and Pietro's hard-earned pennies. As long as these poor children of sunny Italy manifest their spontaneous love of good reading by buying it, and of good pictures and statuary by thronging our art museums on Sundays and holidays, and of good music by packing the galleries of our opera houses on Italian-opera nights, what more hopeful class of immigrants could we desire to leaven the lump of our materialism and our stolid content with worldly prosperity?

* * *

LIBRARY SCIENCE AND BIBLIOGRAPHY IN ITALY appear to be in a sad state of neglect. In view of the coming exposition at Turin and the proposed exhibition of books in connection with it, the Italian government appointed a commission to visit the various national libraries of the country and make selections for what is likely to be an exceptionally fine display of rare and beautiful volumes. This quest has revealed an astonishing state of neglect and incompetence in the management of some of these libraries. It is reported of the Vittorio Emanuele Library in Rome that its staff is largely composed of lackadaisical directors, harmless lunatics, chronic invalids, incapacitated octogenarians, and women of hopelessly idiosyncratic peculiarities. Disregard of library hours and library duties is the rule and not the exception. One assistant librarian has been absent from his post for eight months, another seems to have settled permanently in Cairo, and a third is resting from his labors behind iron bars, being in prison on a sentence for burglary. Wholesale mutilation of valuable works, singly and in sets, is reported. In short, Italian libraries might fairly be conceived of as on the rapid road to ruin; but it may be that the instances of mismanagement and neglect pointed out by the commission are exceptional, not the rule. Let us hope so. Complaint is also made of the incapacity of the editorial staff appointed by the government to prepare a number of costly reproductions of historical works at the expense of the Ministry of Public Instruction. To these editors Duns Scotus is so entirely unknown that his works, as found in the library at Subiaco, are described in two separate sections of a book on the monasteries of Subiaco, as the writings of a Signor Scotus and again as those of a Signor Duma. And yet it was Italy that gave to the world, or more especially to the British Museum, an Antonio Panizzi, of honored memory.

* * *

FREAKS OF LITERARY CENSORSHIP are often amusing to the dispassionate observer, while not infrequently maddening to those more closely concerned with the censored wares. In a certain town not a million miles from Plymouth Rock, the open sale of Boccaccio, even in the original Italian, is discouraged if not forbidden, while the vending of Chaucer, complete and unexpurgated, in the not very obscure English of his day, no one dreams of protesting against. From across the water we hear that Mr. Laurence Housman, author of "An Englishwoman's Love-Letters," has been annoyed by the

censor's rejection of his recent play, "Pains and Penalties," but that his anonymous version, or adaptation, of Aristophanes's "Lysistrata" went through without demur, although certain plain-spoken passages excited public comment even after they had been toned down by the management from that unmitigated Aristophanic frankness of expression which the censor had allowed to pass. An ancient name will cover a multitude of sins. In how many Puritan families has the Bible been periodically and conscientiously read through from cover to cover, while anything branded with the name of a novel, even a Waverley novel, and any work written for the stage, even a play of Shakespeare, have been banished from the house with pious shudders!

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THE ACHIEVEMENT OF A YANKEE PRINTER, who was among the last surviving "forty-niners," and had in maturer life become a Methodist minister, strikes a reader of his obituary as probably unique. Taking a supply of type with him when he embarked for San Francisco in March, 1849, Linville J. Hall, printer by trade, and resident of Hartford, Conn., wrote, set up, and printed during the seven-months voyage a book of eighty-eight close-lined pages entitled "Around the Horn in '49: Journal of the Hartford Mining and Trading Company." Nearly two hundred copies were struck off on the rude press he himself made on shipboard, and if anyone of them is still in existence it would be a treasure to its finder. A much later issue, with eighty pages of additional matter on "Mines and Miners in '49 and '50," was produced by occupants at the State Prison at Canon City, Colorado, where Mr. Hall was for some years chaplain, and where he taught a number of his convict congregation the art of printing. He has recently died at the ripe age of eighty-eight, in Springfield, Mass., after a richly varied experience of life in sundry parts of the western hemisphere. His biography would make a book well worth reading, if we could only have it fully and faithfully presented.

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THE CALIFORNIA CONCEPTION OF LIBRARY NEWS, as exemplified in that compact and well-edited quarterly, "News Notes of California Libraries," is generously inclusive. Opening the latest issue, we find, first, a summary of current events, alphabetically arranged. Under the first section, "Accidents," sub-section, "Automobiles," are entered such items as this: "Corte Madera, near, car overturns, Miss Florence Pardee killed, S 11." Then follows, "Eureka, near, cars collide, Alexander Peterson killed, Ag. 7." (For the benefit of non-graduates of library schools let it be explained that "S 11" means Sept. 11, and "Ag. 7" means Aug. 7.) Further down we find, under "Prize Fights,"—"Johnson defeats Jeffries, Jl. 4." Under "Libraries" we are pleased to note that at Monterey "Librarian Miss Etta Eckhardt has salary increased, S 24." The bulk of the periodical is appropriately devoted to brief accounts of California libraries, entered alphabetically by place-name, with notes of recent changes or events of importance, and to the various activities of the California State Library and the California Library Association.

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THE ARRESTED FLIGHT OF A SONNETEER — an arrested flight in two senses of the term — will make literature poorer than it might have been had the poet been allowed to fly. M. Edmond Rostand, after being moved to metrical utterance by the not yet commonplace spectacle of an aëroplane cleaving its way through the clouds, conceived the sublime idea of a sonnet, or perhaps of a longer poem, written in a flying-machine in full career. But Madame Rostand said emphatically, No, never — or, at least, not until flying is as safe as walking. But when that stage of aëronautics is reached will it have power to thrill the aërial passenger and prompt him to sing? If flying had always been safe and easy to wingless bipeds, we should most certainly never have had any "Darius Green" (which by the way, after making a decided hit almost half a century ago, is now making another hit in a special edition with mirth-provoking illustrations by Mr. Wallace Goldsmith). There is, however, more than a possibility, in view of recent occurrences at Belmont, that the French poet, after dipping his pen in the azure of the heavens and hymning the ecstatic praises of aviation, might never have composed another line. It might, in short, have been his swan-song, and he might have learned with Darius that while flying is all well enough, "the' ain't sich a thunderin' sight o' fun in't when ye come to 'light."

• • •

COUNT TOLSTOY'S LATEST LITERARY WORK, a pamphlet entitled "Three Days in a Village," recounting simply and realistically the incidents of three days spent in a village near the writer's home, has evidently been found by the Russian government to contain too much truth to be edifying reading; and accordingly the seizure of all copies has been ordered. The sub-titles prefixed to the three successive parts of the little narrative ("Wayfaring Men," "Living and Dying," and "Taxes") lead one to surmise that something of the heart-breaking misery and hopelessness of Russian peasant life has been presented to the reader; and it is also said that the author has not refrained from a closing arraignment of the ruling powers that are responsible for all this wretchedness and injustice. It is safe to conclude that the doughty author, against whom even the despot's hand is stayed, has delivered himself of a weighty and a telling word, which, in spite of censors, will be heard around the world.

• • •

FATTY DEGENERATION IN OUR ENGLISH PROSE STYLE has set in, and is rapidly developing — at least in the great mass of popular reading matter, such as is furnished by current fiction and by the newspapers and the illustrated magazines that so marvellously abound. M. Emile Faguet, the emi-

nent French *littérateur*, complains, in the *Revue des Deux Mondes*, of a deplorable deterioration in French prose writing. Good writing, he well maintains, is largely a question of intellectual fibre; and there is much in modern educational methods, with their multiplicity of electives, including an increasing number of "soft" ones, to produce flabbiness of intellectual fibre. Courses in the study and writing of English have multiplied, it is true; but the first requisite to good writing is sound and vigorous thinking. The student who has thoroughly mastered Thucydides in the original, for example, and has steeped his mind in the English of the King James version of the Bible, is far more likely to write tersely and idiomatically than is the one who has taken courses in modern European fiction and written innumerable themes. But after all is said, in order to write well one must first have something to say; and the old saying still holds, that the style is the man. A person with no original ideas and no toughness of fibre is sure to be characterless and weak in his writing.

* * *

A CHILLY COMMENT ON COMMANDER PEARY'S BOOK comes from Professor Andreas Galle, chief of the Geodetic Institute at Berlin. In the hardy explorer's account of his Arctic achievement, the German scientist professes to find no convincing evidence that the Pole was really reached by him; in short, he declares that Commander Peary's claim rests upon no valid scientific proof whatever. Probably the Herr Professor, if strictly catechized on the subject, would be forced to own that he had never received any valid scientific proof of the existence of such a city as Chicago. The only validly scientific way to discover the North Pole would be for two or more geographic or geodetic societies to proceed thither in company, each keeping "tab" on the others, and all uniting in signing a sworn statement that the protuberant end of the earth's axis had actually been seen and handled by them severally and collectively. And then if a splinter were brought back in addition, perhaps even the Berlin professor of geodetics would be convinced.

* * *

THE DISPOSAL OF THE LIBRARY AT STORMFIELD, whereof rumor has busied itself more or less of late, now seems likely to be of a more prosaically businesslike character than we had hoped. The transfer in mass of Mark Twain's literary treasures to the public library of Redding, as was rumored at one time to be their probable disposition, would have enabled future visitors to the humorist's former home to inspect his gradually accumulated library and perhaps to handle some of his favorite volumes; but this desired consummation will not be effected if the announced plan of his only surviving daughter, Mrs. Ossip Gabrilowitsch, to have most of the library sold at auction in New York, is carried out. From this heartless fate certain autographed copies of the works of living authors, and other volumes endeared by precious associations, will escape, as newspaper report avers, but many Mark Twain manuscripts and many books autographed or annotated by his hand will fall a prey to the highest bidder.

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SOUTHERN CALIFORNIA FOR THE NEXT A. L. A. CONFERENCE, as now officially decided upon, is a choice sure to win general approval. Indeed, that region was favored by many for the 1910 meeting; and as the Southwest has never had the conference in all the thirty-four years of the Association's existence, it is none too soon to give it the benefit and the stimulus of this annual congress of library workers. San Francisco was the meeting-place in 1891, and Portland, Oregon, in 1905, these being the only occasions on which the Pacific coast has entertained the A. L. A. With its one hundred and twenty public libraries (without counting school, university, and other semi-public libraries), and its four hundred or more library workers, only fifty-one of whom are at present enrolled as members of the A. L. A., California should profit greatly by the proposed conference within its borders, and should also benefit the Association by a generous infusion of new blood in the form of added membership.

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THE LATEST THING IN CRYPTOGRAMS comes from an ingenious Englishman, Sir Edward Durning-Lawrence, who has written a book with the emphatically unambiguous title, "Bacon is Shakespeare." It is a rather magnificent effort in a dubious cause, and especially admirable is the brilliant discovery of a hitherto unsuspected anagram in that sonorous pseudo-Latin word put into the mouth (it must have been a large one) of the clown in "Love's Labour's Lost" — *honorificabilitudinitatibus*. By a clever re-arrangement of the letters of this word, Sir Edward achieves the following bad hexameter:

Hi ludi F. Baconis nati tuiti orbi,

which may be translated, These plays, offspring of F. Bacon, are preserved for the world. We think the Baconians might well rest their case here; human or inhuman ingenuity can hardly further go.

* * *

THE RAMIFICATIONS OF THE COLLEGE CURRICULUM bewilder and amaze the contemplative observer whose own academic diploma dates back to the consulship of Plancus. In that happy time a college parchment seemed to be a thing of value; but in these latter days, when university degrees are as thick as blackberries and of yearly increasing variety, the winning of one can hardly be considered a very startling achievement. At the University of Pennsylvania there is started this year a new course, known as the Public Health course, and designed to train its students to serve as public health officers having adequate knowledge of sanitary engineering, public water supply, the inspection of meat and milk, and a variety of similar useful accomplishments. We wonder whether this course, pursued to its limits, leads to the degree of P. H. D.

COMMUNICATIONS.

THE "RETURN TO MACAULAY."

(To the Editor of THE DIAL.)

The discussion of a "return to Macaulay" moves me to add a word upon the subject. In my opinion the time is not yet ripe for the type of history for which Professor Hutson pines. The older histories of this class were either based upon highly colored partisan contemporary accounts or upon some theory as to what the facts were. It is impossible for any writer covering a large field or a long period to investigate fully the basis for the thousands of statements that his book must contain. Speaking for American history alone, there is scarcely a topic respecting which there are not important questions which have not yet been answered. How important these questions are cannot be known until the facts are ascertained. The most conspicuous example is the American Revolution. In hardly more than a single colony has the movement been traced in detail. Not until this has been done for all the colonies will any adequate presentation of the movement as a whole be practicable. The type of mind required for this detailed investigation is altogether different from that needed for painting the larger picture. When the detailed work is fairly complete, the man will come, who, with clear insight, a broad grasp, and a brilliant literary style, will combine the monographic results of his predecessors into a well balanced whole, which, to the interest of Macaulay, will add the advantage of being approximately true. Therefore I would counsel continued work along present lines, and patience.

F. H. HODDER

Lawrence, Kansas, Nov. 8, 1910.

TILL EULENSPIEGEL ON AVIATION.

(To the Editor of THE DIAL.)

We have been reading of wonderful flying experiences in St. Louis, Darmstadt, and elsewhere, and our own old city of Magdeburg has just been the scene of a three days' national aëroplane contest. It is curious that two miles of street-car track bind together the great race-course where the German aviators strove — with very modest success, it is true, not to mention the terrible death of Lieutenant Menthe — to match the records of their hereditary enemies across the Rhine, and the old Town-House where the classic joker Till Eulenspiegel is said to have advertised one of the first flights on record. The story is Number XIIII. in "The Book of Till Eulenspiegel"; but I translate from the somewhat more intelligible modernized adaptation contained in "Tales of the City of Magdeburg," by Fr. Hülsse (Albert Rathke, Magdeburg):

"Till Eulenspiegel came once also to the town of Magdeburg, to play here many a fool-caper. One day he gave notice that he would fly from the gable of the Town-House and down to the Market. [This gable was so arranged that officials mounted to a platform and read notices of public importance from that commanding position.—TR.] When the news spread in the city, a great number of people, young and old, streamed together to the market-place. All were eager to see the far-famed fool fly. Eulenspiegel stood upright on the wall, and moved his arms and hands, just as if he would begin to fly. The folk opened eye and mouth wide in sheer astonishment, and thought to see him in the air the next moment. But Eulenspiegel laughed and said, 'I thought there were no fools or simpletons in the world but I. Now I see well that here almost the whole town is full of fools. For if all of you had said that you could fly I should not have believed it. You believe me, although I am a fool. I am, as you know, neither a goose nor any other sort of bird; moreover, I have neither wings nor feathers, without which no one can fly. So you can see clearly that I told you a lie.' Therewith he ran from the gable and left the folk standing, of whom some fled, but some laughed and said, 'Great rascal as he is, he has nevertheless spoken the truth.'"

Far be it from the translator to institute comparisons or make a prophet of the cheerful philosopher. He merely finds it curious that the two events occurred so near together.

ROY TEMPLE HOUSE.

Magdeburg, Germany, Nov. 2, 1910.

A FOOT-NOTE TO "VANITY FAIR."

(To the Editor of THE DIAL.)

Every lover of Thackeray — that is to say, every one with a soul worth saving — will recall the chapter in "Vanity Fair" of which the climax is reached in the quarrel between George Osborne and his father. Prior to this scene, Miss Swartz and the Misses Osborne had a little music in the drawing-room, and the sisters began the entertainment with "The Battle of Prague."

"'Stop that d— thing,' George howled out in a fury from the sofa. 'It makes me mad. *You* play something, Miss Swartz, do. Sing something, anything but the Battle of Prague.'

"'Shall I sing Blue-Eyed Mary or the air from the Cabinet?' Miss Swartz asked.

"'That sweet thing from the Cabinet,' the sisters said.

"'We've had that,' replied the misanthrope on the sofa.

"'I can sing Fluvy du Tajy,' Swartz said in a meek voice, 'if I had the words.' It was the last of the worthy young woman's collection.

"'O, Fleuve du Tage,' Miss Maria cried; 'we have the song,' and went to find the book in which it was.

"Now it happened that this song, then in the height of fashion, had been given—"

And then the name of Amelia Sedley on the title-page of the album ushered in the fatal dispute.

It has been many a long year since I first read those lines, and began to wonder why "The Battle of Prague" so incensed the easily-incensed captain, and what manner of song was the "Fleuve du Tage" with which the dark heiress calmed his wrath. Nobody to whom I put the question knew, and I came at last to believe that, since nobody was left alive who remembered the fashionable music of the year '15, I must needs live my life out in ignorance thereof. Finally a very old lady recalled the "Battle" as a "very noisy piece; not at all pretty"; and from an old handbook of "Things to Know" I learned that it was written by Franz Kotzwara, who was born in the city which he thus celebrated, in 1791. It is possible, therefore, but not probable, that Thackeray was correct in fancying that Miss Maria and Miss Jane favoured their dinner guests with his composition, in the spring before Waterloo.

And now the death of another old lady, and the subsequent sale of her books, has put me in possession of some bound volumes of "Godey's Lady's Book," and in the number for March, 1858, behold! the song which Amelia loved — "Fleuve du Tage," "written and composed for the piano forte for Godey's Lady's Book," by J. Starr Hollway. The pretty plaintive air, and the delicate accompaniment, suggestive of softly-flowing water, are quite suited to the verses. No one can doubt that dear Amelia would have adored the song. But, oh! by what juggling with the calendar can we be sure that she ever heard it!

SARA ANDREW SHAFER.

La Porte, Ind., Nov. 9, 1910.

The New Books.

Modjeska in Poland and America.*

Even those of us who are only fortunate enough to have seen Madame Modjeska in later life can readily understand the enthusiasm evoked by her beauty, her charm, and her genius when, hardly more than a girl, she made her first appearance as Juliet in her native Cracow and received a veritable storm of applause, being ten times called before the curtain at the end. She had never witnessed a performance of the play, and had not even read it before taking up the study of her part. Her first appearance on the American stage, at San Francisco in 1877, which was also her first trial of the English language before an audience, was equally successful. Her "Adrienne Lecouvreur" was applauded furiously.

In a substantial volume of nearly six hundred pages, entitled "Memories and Impressions of Helena Modjeska," the great actress, who died last year at her California home before quite reaching the scriptural three-score-and-ten, tells her life-story with a most engaging frankness and completeness, and in English surprisingly pure and flexible, with such a command of its idioms as to betray hardly a trace of the foreigner, although she was nearer forty than thirty when she began the serious study of our tongue. From her birth in 1840 to her retirement from the stage in 1907 the varied and eventful course of her life forms a narrative none too long. The many reminiscences of European and American celebrities, members of her own profession or otherwise noteworthy, diversify the story, while its abundance of portraits and views still further enliven it.

Cracow was the birthplace of Helena Opid, and as she was one of ten children and was left fatherless at seven years of age, her early seeking of employment on the stage can be readily accounted for. Her passion for the drama, as well as her elocutionary and musical gifts, must have been derived from that ill-fated father, who delighted in telling stories and reciting poetry to his children, and who played several musical instruments, music being his passion, as we are told. The following scene, depicted by the daughter in her opening chapter, is prophetic of her own subsequent development:

"I remember him during long winter evenings, sitting by the fireside, holding me and my sister on his knees; near him my mother knitting, and the boys, together with neighbors' children, scattered on the floor, watching him with glistening, curious eyes, and listening attentively to his stories. They were wonderful stories that touched us with pity or thrilled us with joy. Some of them were taken from national legends or from the mountaineer folk-lore, some were his own invention, or subjects taken from his cherished books. His favorite story was Homer's 'Iliad,' extracts of which he told us in his simple language. I do not know how much I understood then of the famous epic poem, but when I read it some fifteen years later, many famous scenes came back vividly to my mind, and the picture of my father rose from the remote past, filling my eyes with tears."

In the same vein is her recollection of the later evening readings in the family circle, when "every one had to take turns, and while my mother and Aunt Teresa were knitting, and we children were dressing or stitching clothes for our dolls, one of my brothers, or anyone who would volunteer to do so, would read aloud. These were very delightful, never-to-be-forgotten evenings." Dramatic talent was not confined to Helena; two elder brothers left home for the stage, and the younger children took naturally to private theatricals. About the year 1860, as far as can be determined from her narrative, which is pleasantly free from an excess of dates and unfettered by too strict adherence to chronological order, Helena Opid married her German teacher, Gustave Modrzejewski (or Modjeski, as she very kindly abbreviates and simplifies it for us), and thus became the Madame Modjeska of histrionic renown, although only eight years later she was wedded to her second husband, Count Karol Chlapowski. Thus, the hyper-accurate librarian will take notice, her book should be catalogued, not under "Modjeska" or even "Modrzejewska," but under "Chlapowska." But in just what one of the several ways familiar to the dramatic profession Mr. Modjeski passed from the scene of action and lapsed into oblivion, is not revealed. He ceases to figure in the book ere one is a quarter of the way through.

Among Madame Modjeska's early friends were the brilliantly gifted De Reszke family; Joseph Chelmonski, the painter; Count Przezdziecki, the historian and archæologist; Felician Falenski, the poet; Stanislaw Witkiewicz, the painter and author; and Henryk Sienkiewicz, the novelist. Of the latter as he appeared in his younger days we read:

"It was on a visit to their country home [*i.e.* the country home of some common friends] that we met Henryk Sienkiewicz, and that glorious young man came almost regularly to our receptions. I can see him even

* Memories and Impressions of Helena Modjeska. An Autobiography. Illustrated. New York: The Macmillan Co.

now, sitting in a cosy corner of the room, his handsome, expressive face leaning against his hand, silent, for he rarely spoke, but his brilliant, half-veiled eyes saw everything and his ears drank in every word. The whole room, with its contents,—men, women, and objects, was unconsciously yielding food for his acute observation. He sometimes outstayed the company, and when only a few of our intimate friends remained he took an active part in the conversation, to our great delight, for his many-sided intellect and slightly sarcastic humor acted like a stimulant upon others, calling forth most clever and interesting replies. I was usually a mute listener to the intercourse, which sometimes became so fascinating that our guests did not notice when the candles were burnt out and replaced by fresh ones, while the dim white light peeped across the window-blinds."

It was this young man of genius who was the most enthusiastic supporter of Count Chlapowski's project of forming a community in California on the model of the one that had so flatly failed at Brook Farm. The migration was actually accomplished, Anaheim was settled, and the colony struggled on long enough to disembarrass its promoter of fifteen thousand dollars or more, when Madame Modjeska seems to have put a stop to the folly by going off to San Francisco to study English and resume her old profession. Her husband accompanied her, and at one time acted as her manager.

To touch here more particularly on her life in America, as the most important or at least, to us, the most interesting part, we may note a few of her more intimate friendships in this country and some of her triumphs as an actress, together with an occasional opinion of hers on American actors and on the art of acting in general. Her first meeting with Longfellow is thus described:

"One of the most important events of my stay in Boston was my meeting with Henry W. Longfellow. Mrs. Gilder wrote that the great man would call on me at my hotel. Although I was forewarned of his visit, yet I was quite overcome with emotion when one afternoon his card was brought to my room. One look of his kind, deep-set eyes and a warm hand-shake soon restored my mental equilibrium and put me at my ease. The presence of this true, great poet, this man endowed with the finest qualities a man can possess, was a spiritual feast for me. . . . Then my son Ralph came in, and we were both invited to lunch at the poet's house in Cambridge. Longfellow's great charm was just that perfect simplicity, so rare in celebrated men. There was not a shade of the patronizing air so frequently assumed by people of superior standing, not a particle of the pomposity I had observed more than once among much less-known writers. A celebrity without conceit is rare, but there was none in the author of "Evangeline" and 'Hiawatha.' He did not seem to care much for compliments. . . . I made another attempt, and said I would gladly study some passages from his poems and recite them to him, and I mentioned "Hiawatha," but he stopped me with the words: 'You do not want to waste your time in memorizing those things, and don't you speak of "Hiawatha," or I will call you Mudjikiewis, which, by the way, sounds somewhat like your name.'"

Edwin Booth, with whom Modjeska played for a season, won her hearty liking as well as her admiration. She says of him:

"My season with Edwin Booth was delightful. I found him one of the kindest and pleasantest men of the profession. He also possessed what I considered a great quality — simplicity of manner. . . .

". . . I remember that at supper we spoke of Shakespeare, and then I had the opportunity of learning how deeply and thoroughly Booth studied his parts. He says he has no ear for music, but any mistake in blank verse jars upon him as a false note. Of course he puts a great stress upon pronunciation, emphasis, and inflections of the voice, and he kindly pointed out some of my mistakes in pronunciation, which I gratefully accepted, and tried to correct myself at the next performance. . . . He also said that my delivery of the 'Mercy' speech [in 'The Merchant of Venice'] was 'admirable.' I felt highly flattered and happy, of course. It seems that the reason why he has not studied any new parts for a long time is that, whenever he put a new play on the bills, the audience kept away from it and were asking for 'Hamlet,' 'Richelieu,' etc.,—plays which he has played for years. It is very strange that people should be so conservative in their taste, but it is certainly the case with Americans, and the older the play the better 'the draw.'"

A few pages after this surprising charge against us of excessive fondness for the good old plays, the writer has something to say about contemporary American actors, calling attention to certain defects in the present system of training. "The evil," she adds, "lies in the unfortunate 'star' system. There is little opportunity for beginners to learn much. They usually are shifted from one company to another, and often forced to play one single part all through the season. In most cases they are not allowed to present their own conception of the character, but are compelled to follow blindly the stage-manager's instructions." Touching later on the interpretation of Shakespeare's plays, and the common contention that in order to render them properly the actors should be of English stock, she argues convincingly that Shakespeare is too largely human, too universal in his appeal, to require players of only his own nationality to impersonate his characters. Of course she admits that in no foreign tongue can his plays be adequately presented; and her fine mastery of the language of Shakespeare is a proof of the earnestness of her feeling in this respect. Near the end of her book she says a few well-considered words on dramatic art in general. The faithful interpretation of a part she considers something more than an art.

"Something else is needed, something which ought to lie in the very depth of the actor's soul, the sugges-

tion of which has much more value than even the most laborious study. I do not know well how to define this something, but it seems to me to be an irresponsible desire of expression, together with the riches of feeling, which one can open to the world. Those who are endowed with this sense of expression, and moreover can enhance it with the color of their imagination and the intensity of emotional temperament, achieve what a mechanical though excellent performer can never do. They thrill the audience, which will carry home some of the actor's inmost treasures and live on them for a while. The richer his nature, the better the influence. 'The more I give, the more I have,' says Juliet. To give and to give is our task."

Some of this is rather trite and obvious, it may be, but the whole passage of which it is a part is well worth reading.

Madame Modjeska's autobiography, coming as it does so soon after Miss Ellen Terry's and Madame Sarah Bernhardt's and Clara Morris's published reminiscences, invites comparison with them, and will surely not suffer thereby. Something of the pathos, the passion, the intensity, of her Polish blood shows itself in her writing, and imparts to her pages a vividness and a depth and richness of human feeling that enthrall the reader and carry him a willing captive to the end. No better book in its kind could be desired.

The considerable additions to the narrative and to the illustrations, over and above what has already appeared serially, make the work really a new book.

PERCY F. BICKNELL.

A NEW THING IN HISTORICAL WRITING.*

There is a poem of Leigh Hunt's whose legend runs thus: For many years the dwellers at the foot of the Himalayas had been subjected to incursions from the hill-people above. These latter descended through a mighty pass whose entrance overhung the lowlands. At last, however, actual invasions ceased; but up out of the heart of that gorge in the hills there came ever down to the affrighted ears of those below the sound of the mustering and trampling and tumult of a mighty armament. Trumpets blew and drums sounded; arms clashed and cheers echoed; and in the hearts of the lowland hearers was a subjected awe, a panic always poised to fly. This went on for some time, but finally the noises grew fainter, the clarion calls died away, and the footsteps of a great army seemed to retreat. A few of the bolder of the folk below summoned up courage to climb into the pass — and this is what met their eyes: Great tree-trunks had been hollowed out and placed so that the winds of the gorge should blow through them. It was this which had simulated the noises of a tumultuous army. But Nature had defeated the scheme of man. Birds, birds in multitude, had crept into these hollowed pipes and built their nests; and as they gradually stopped those narrow chambers up, the martial music had gradually decreased.

This poem comes back to the mind as one reads General Morris Schaff's book on "The Battle of the Wilderness." For more than a generation the histories of the Civil War have been filled with the thunder of great guns, the tramping of infantry, the clang of horsemen; filled, too, with the hatreds of both sides, and with the quarrels over the plunder of glory belonging to the various leaders. Now a poet makes his appearance, — a poet with vision in his brain and charity and sympathy in his heart. Flowers bloom, birds sing, the woods are gay in May apparel; we see the swinging march of men, we hear the ring of youthful voices. Stern war is turned to favor and romance. And hatreds and quarrels disappear. There is appreciation for the heroes of both camps, intimate pictures of their mien and bearing.

This is indeed a new departure in historical writing, at least for American history. General Schaff has adopted something of epic methods. He has a "machinery" of his own — a mythology of spirits and phantoms that come at will, predict events, and brood over battles. Under the definitely traced lines of his actual record there gleam faded traceries of fate and mystic meaning. It would have required but little more to have brought the Vates or Druids upon the scene. What fine imaginative gifts many of the soldiers of the Civil War have shown! Professor Shaler rose to really great heights in his epic drama "Elizabeth of England," and now General Schaff displays a vividness of phantasy, with a concurrent grace and magic of style, that outpoint most of our professed poets. It may be said without hesitation that the use of all these literary gifts has immensely brightened his book and given it a chance for permanent fame. The average mind, unless personally interested, cannot follow the broken movements of a modern battle. Details of positions, roads, marches, battle-lines, attacks and repulses, are usually dry reading. In going back to the epic manner — projecting his dreams into the action, throwing the whole force of his talent into passages of scenic description, giving free rein to emotion, painting vignettes of single figures or

* THE BATTLE OF THE WILDERNESS. By Morris Schaff. With maps and plans. Boston: Houghton Mifflin Co.

incidents — General Schaff has shown a wise artistic instinct. And though he has the poet's preference for beauty, and though he puts most stress — as every writer on war who wishes to be read must do — on the high spirits and magnificent courage of his actors, he has not hesitated to dash the shadows into his picture. There are scenes enough of grim and grizly horror.

Yet of course the book is history, is a record of fact, and presumably an accurate one. The author tells an amusing story about the difficulty of being correct in such matters.

"Batchelder, whose map of Gettysburg is authority, . . . came to the army to verify the positions of the various commands. One night, after dinner, he entered, quite tired. 'Well,' he announced, taking his place at the table, 'I have been in the Second Corps to-day, and I believe I have discovered how Joshua made the sun stand still. I went first to —— regiment and had the officers mark on the map the hour of their brigade's position at a certain point. Then I went to —— regiment in the same brigade; they declared positively it was one or two hours earlier or later than that given by the others. So it went on, no two regiments or brigades agreeing, and if I hinted that some of them must certainly be mistaken, they would set me down by saying, with severe dignity, 'We were there, Batchelder, and we ought to know, I guess'; and I made up my mind that it would take a day of at least twenty hours instead of thirteen at Gettysburg to satisfy their accounts. So, when Joshua's captains got around him after the fight and they began to talk it over, the only way under the heavens that he could ever harmonize their statements was to make the sun stand still and give them all a chance."

General Schaff confesses that the strategy, grand tactics, and military movements of the war, stirring as these are, were not the features which engaged his deepest interest, but rather the spirit which animated the North and South. Perhaps he sees this through the haze of years; but this only serves to bring his book into tone and harmony. We have spoken of the touch of magic which is often apparent in his style. Let us give a specimen.

"And now, on those soft mountain and valley winds of memory, which always set in when anything pensive warms the heart, are borne the notes of bugles sounding taps in the camps around us on those long-vanished August nights. Camp after camp takes up the call, some near, some far. The last of the clear, lamenting tones die away sweetly and plaintively in the distance, and back comes the hush of night as of old. Again the sentinels are marching their beats slowly, most of them thinking of home, now and then one, with moistened eyes, of a baby in a cradle. Peace to the ashes of Warren, peace to those of the sentinels of the Army of the Potomac who walked their posts in those gone-by starry nights!"

Some of General Schaff's judgments we think are open to debate. He pleads with wistful eagerness for Meade, yet in the end ranks him below Sheridan and Sherman. We do not believe that time will endorse this verdict. His attitude toward Grant is that of simple reverence. For ourselves there seems to be a curious parallel to Grant's career in the Hannibalic War. Fabius and Marcellus and Nero were all greater soldiers, greater inventors in warfare, than Scipio; but after they had worn down Hannibal's magnificent army until it was a mere shadow of a shade, Scipio came upon the scene, gave the final blow, and gained the ultimate and loftiest laurels. The flaw in this comparison is that Grant himself assisted in the wearing-down process, though in conflict with generals far inferior to Lee and his great lieutenants; but against this may be set the large and important share of credit belonging to Meade for the last year's operations. Again, Grant only carried out McClellan's policy of overwhelming the Confederacy by numbers. That he was allowed to do this, while McClellan was not allowed, probably arose not so much from any special strength of character in himself, as from the conviction at last forced upon the authorities at Washington that it was the only way. There are two orders of men of action, — those who, with ample means and abundant resources, accomplish great things; and those who with scanty means, or none at all, or against prodigious odds, achieve impossibilities. There can be no doubt as to the class in which Grant belonged. Judged by this test, not Grant the victor, but Lee the vanquished, is the central figure of the Civil War. And Meade, the only Northern leader who met Lee on terms of practical equality and turned him back in disaster, deserves a place by his side. But Grant's unassuming modesty, his generosity to his foe and generally to his fellow-commanders, mark him as a noble character. Victory but left him as it met him. He was a more determined power from defeat. Death could not shake his tranquility. Honor to them all; they were great men.

Was it all worth while? As one reads General Schaff's book and realizes the visions of those meadows of the Rapidan and Rappahannock, and those dark tangled woods of the Wilderness, thick inlaid with patterns of fallen forms in blue and gray, it all seems a frightful waste. But we must wait. The blood sown in those mighty battles will yet bear noble harvests. Romance will rise and rear her altars through all that old Southern domain, and will set her saving mark upon those Northern thresholds whence our fathers issued forth. And General Schaff's book, with its fairness to friend and

foe, its spirit of chivalry, its poetic imagination, its manly ardor and almost womanly gush of feeling, will do much toward this consummation. He has made history as true as poetry.

CHARLES LEONARD MOORE.

AN ENGLISH TREATMENT OF GERMAN ROMANTICISM.*

The root idea of the word "Romantic" has been used, somehow, in some form, almost *ab urbe condita*. "All the great poets," says Mr. Arthur Symons, "have been Romanticists, except those of the eighteenth century." Romanticism has ever been, and will ever continue to be, so long as great poets poetize life. Yet there was once a prevalent opinion that Romanticism started in Germany about 1792, and died out about 1830. Romanticism was simply the predominant feature of German literature during this period; and from Germany it early spread, as a formal movement, over England, France, Italy, Poland, Russia, and Scandinavia. It has been treated at various times from the genetic, philosophic, analytic, biographic, and popular standpoint. Elaborate discussions began in Germany with those heavy works of Koberstein, Gervinus, and Julian Schmidt, works soon to be superseded by Haym's monumental *Die romantische Schule*. Then there are the larger works of Heine (1833), Hettner (1850), Gautier) 1868), Brandes (1873), Phelps (1893), Huch (1899), Omond (1900), Beers (1901), and Symons (1909). The small monographs on individual phases of Romanticism are literally legion. Mr. Wernaer's "Romanticism and the Romantic School in Germany," however, not only supersedes any work that has thus far appeared in English, but will stand the test of comparison with studies of similar aim in any language.

There was a time when, if asked to define Romanticism, one would have dismissed the question with some such non-committal generality as that it was a reactionary movement which in its attempt to resuscitate the Middle Ages unconsciously introduced mysticism. But that was the dark age of Romantic study. We now know better. We know that Romanticism was reconciliatory rather than reactionary, that there were a number of things about the Middle Ages actually hostile to the very spirit of Romanticism, that the Romanticists did almost nothing unconsciously, and that mysticism can also play a *rôle* in rationalism and realism.

As Mr. Wernaer's title indicates, his book treats only the older group of German Romanticists, the "Romantic School"; and of this, only the great leaders—the Schlegels, Wackenroder, Tieck, Novalis, Fichte, Schelling, and Schleiermacher. The author acknowledges manifest indebtedness to his predecessors. The work owes most to Ricarda Huch's *Blütezeit der Romantik*. In some ways it is superior to Huch's work, in others it is simply different. This can be most clearly seen in the way each has treated that possibly most elusive feature of Romanticism, "irony." The work does not deal, except in the most meagre way, with Romantic form or style. The publisher's part in the book leaves something to be desired. The type-impression on some pages is so heavy that it shows through; other pages are very pale. A few instances occur of badly muddled type. There are several typographical errors; one of these, referring to Hügli's *Romanische Strophen, etc.*, as "*Romantische Strophen etc*," is one that is generally found, even in card catalogues. But since they are both about the same, this matters little. The author has italicized some untranslatable words and left unitalicized others. The italicized forms look better. These defects should be eradicated, root and branch, in the future editions that the work will likely enjoy. The Bibliography is modern, citing nearly a hundred monographs that postdate 1880. The author's style is one to provoke comment, but not criticism; it has peculiarities, but not defects. One only wonders at his fondness for the word "twist." Yet Arthur Symons gives J. J. Callanan a place among English poets because he once used this word, "The birds go to sleep by the sweet twist of her song."

Mr. Wernaer has not only written *about* German Romanticism, he has also drawn a moral from its lofty aims and unreached goals. He makes a plea for Humanism as the golden middle way between Classicism of the Head and Romanticism of the Heart; between the *legal* temper and the *sympathetic* temper; between obedience and freedom, duty and love. Literature, he says, represents life; and Romanticism is soul-culture, — it is love. This was the Romanticists' mission; but they could not humanize it. They loved beauty, inner beauty, with a lover's love, blind to the hard realities that always confront those who are not poets and whom poets must make free. They introduced a new sym-

* ROMANTICISM AND THE ROMANTIC SCHOOL IN GERMANY. By Robert M. Wernaer. New York: D. Appleton & Co.

bolism, a broader symbolism than that typified by the *Versunkene Glocke* or "The Ancient Mariner." This new symbolism received its birth through the metaphysical conception that when spirit is brought in contact with matter, the one is transformed into the other; they do not merge, — the spirit ever lingers on. Their works were the ambassadors of their own thoughts, feelings, moods, and dreams; the visible representatives of something invisible. Symbolism defines Romantic style in its attempt to put soul into sense, to inebriate the forms of art with poetic nectar.

Coming to the Romantic leaders, Wackenroder is portrayed as one who devoted his whole life to purity of thought and the religious beauty of form and spirit, without being great as poet, critic, or writer, but with an immeasurable influence on Tieck, the poet of moods, mimicry, adaptation, of dreams and lack of seriousness. Then there was Fr. Schlegel, ingenuous, freeborn, militant and intellectual; A. W. Schlegel, with his great equanimity of critical temper, the man who first discovered Tieck and Wackenroder to the reading public. There was Novalis, the mystic prophet and clairvoyant of the school, the Romanticist who lived in the spirit world while yet on earth, the man who was always "going home," the writer of fairy tales and epigrams. There was Schleiermacher the preacher, who maintained that he was most religious who could get along without the Bible,— who could, if necessary, write one himself. There was the somewhat retiring Dorothea Mendelssohn-Veit-Schlegel; her real name was Brendel, but Fr. Schlegel (1798) called her Dorothea, and Dorothea she remained. And, finally, there was the forceful Caroline Michaelis-Böhmer-Schlegel-Schelling.

This account of the Romantic leaders covers 94 pages, and is well worth while, since the book was written for an American public, unacquainted with even the landmarks of German Romanticism. There follow 210 pages of delightful reading on the traditional themes that must concern this sort of work — Impressionistic and Interpretative Appreciation of Art; the Romantic Mood; Nature Philosophy; Religion; Beauty and Love; Irony; Novalis' "Hymns to the Night"; "Lucinde"; the Fairy Tale; the Blue Flower. On reading these pages, one gets the impression, it is hard to tell how, that the author read the works on which they are based over and over, time and time again, and then consigned to the page, not simply facts, but real revelations. To the tried student of Romanticism, they clear up some things. To the incipient student, they will open up a new world.

The last two chapters contain the moral. The German Romanticists were cosmopolitans, and at the same time patriots, but only in the æsthetic sense, not in the political or social. They revived the art of Germany, but they thought there was only one art, only one poetry; and this was the art, the poetry, of the world. They tried to be true to this cosmopolitan theory; they pledged themselves to it. But in so doing, they neglected the call of those around them who were not poets, and whom they, as poets, were to make free. They had no time, no patience, for the social service of their day. They abounded in love, but lacked duty. They tried to reconcile the finite and the infinite, and in so doing they leaned too heavily on the infinite. They had enthusiasm without restraint. German Romanticism of the late eighteenth century has precious little meaning for us to-day. This is an age of democratic individualism, an age of service that needs restraint, obedience, law, and duty. Present-day literature must abandon photography and sensation, and concern itself only with that which is beautiful, yet wholesomely in accord with duty's laws. And the poet must not, like Heinrich in the *Versunkene Glocke*, attempt to flee from the realities of the finite world when the bells of every-day life are constantly calling him to service. Such in brief is the outline of this book.

ALLEN WILSON PORTERFIELD.

TALKS ON CHARACTER AND TEMPERAMENT.*

Professor Jastrow's forthcoming work on "Character and Temperament" is to be a contribution to the as yet unconstituted science which Mill postulated under the name of ethology. The little volume entitled "The Qualities of Men" is a popular presentation of the more general didactic and moral conclusions to which his severer studies have led him. With Professor Jastrow's ideas and aims we are in entire sympathy. His main plea is for a more discerning recognition of the qualities of men and things than is accorded by our democratic worship of quantity, energy, bigness, and hustle. He pleads, to adopt his own terminology, for the conservation and encouragement of the poietic,

* THE QUALITIES OF MEN. By Joseph Jastrow. Boston: Houghton Mifflin Co.

as well as of the kinetic, type of man. Especially timely is his protest against the domination of the kinetic type even in the university, where if anywhere the sense of the finer values ought to be fostered and preserved.

The chief scientific and psychological interest of the book, a little disguised by the necessity of entertaining mixed audiences, is the attempt to trace the nicer shades and the higher qualities of mind and character to the common root of a keener and more delicate sensibility. From this point of view, the whole work may be taken as an expansion and psychological justification of Ruskin's declaration that "the essence of all vulgarity lies in want of sensation . . . bluntness of body and mind."

Professor Jastrow's lucid intelligence invites and his candor makes it easy to practice frankness. We are free to say, then, that despite our complete agreement with its tendencies and teachings we like the book less than either of its predecessors,—"Fact and Fable in Psychology" and "The Sub-Conscious," and less than we expect to like its successor. We do not think that the author has quite succeeded in harmonizing the scientific and the hortatory or didactic points of view. In the interests of vivid and emphatic presentation, the popularizer employs summary classifications which must give the psychologist pause. One example will suffice. Under his "great divide," or "two-class division of humanity," he subsumes for literary illutration the antitheses of Athenian and Boeotian, of sulphite and bromide, of the gentleman and the vulgarian, and of the poietic and kinetic types. He is of course quite as well aware as the reviewer can be of the cross-classifications to which this arbitrary procedure leads. The (technical) gentleman, as described in the oft-quoted paragraph of Professor James, which Professor Jastrow quotes again, may be the most soporific of bromides. The sulphite in conversation and at the dinner table is not necessarily or perhaps even probably the originator, inventor, and leader in literature, science, or affairs. The specialization of faculty, native or acquired, as George Eliot is fond of reminding us, defeats all such summary and wholesale classifications.

Our second cavil concerns what for the lack of an equally apt English work may be called the "preciosity" of the style. There are many admirable and eloquent pages. But too often plain thoughts are not plainly and directly expressed, but are obscured by allusion, abstract circumlocution, and conceits. There are too many metaphors, and too many of them are either mixed or relentlessly followed up. "The effort to develop a tonal facility becomes an unwarranted intrusion upon an unwilling audience." "Discern that he is decoratively pur-blind." "Manner may be skin-deep, or even cosmetically achieved." "A whimpering, if not a crying need." "If I had to face the opulent necessity of a surgical operation." "The time-tested dictum of the Roman dramatist that in the country of the humanities no true man is foreigner."

The public that heard these chapters as lectures doubtless applauded these and similar vivacities, and our censure may be thought captious. But we believe that Professor Jastrow's second thoughts will concede that in a serious book such sallies are regrettable concessions to the very temper which he deprecates—the taste which demands loud colors and crude effects at any cost. It is a style into which a clever writer, gifted with a large vocabulary and a quick fancy, is easily seduced by the notoriety which it has brought to some contemporary practitioners. But Professor Jastrow always has something definite to say, and his sound and sober thought does not need to hide inanity and confusion by meretricious ornament. We hope that he will return to a style in which the truth can be told, a style whose main endeavor is to reproduce the very form and pressure of the truth as it is given to the writer to apprehend it. It is better to be sane than to be what the newspapers call "epigrammatic"; and in these days it is more of a distinction. Not the least of Professor Jastrow's distinctions as a psychologist and as a popularizer, in the good sense of the word, is that he is eminently sane.

PAUL SHOREY.

PRESIDENT POLK.*

"Who is Polk?" was the derisive cry with which the Whigs greeted the nomination of the man who was to be President during those four fateful years in which slavery emerged as a nation-sundering issue. At the close of his administration, "Polk the mendacious" epitomized the judgment of political opponents, and was echoed even by some who had earlier been adherents. To test the validity of such a verdict has, until very recently, been impossible, as materials were not available for an unbiased

*THE DIARY OF JAMES K. POLK, 1845 to 1849. Now first printed from the original manuscript in the collections of the Chicago Historical Society. Edited by Milo Milton Quaife. With an introduction by Andrew Cunningham McLaughlin. In four volumes. Chicago: A. C. McClurg & Co.

judgment of the eleventh President of the United States. Intensity of partisan conviction permeated the works of Northern historians from 1850 to 1860, and in the decade following other men and newer issues were paramount. Even in the South no vigorous voice was raised in defense of one who at best was never regarded as of the "inner circle" either politically or socially. Yet Polk's administration was one of the most important in American expansion, and to-day interest is re-directed to his career and policies. Nor is the material for a careful study lacking. Over ten thousand of Polk's letters are in the possession of the Library of Congress; while in the sixth month of his Presidency (August 1845), Polk began to keep a diary of each day's incidents, and continued it throughout the greater part of his four years' term. It is this diary, purchased some time since by the Chicago Historical Society, that is now presented in book form, and from it one may form some judgment of the justice or injustice of contemporary opinion, as well as gain new light on vital historical incident. A copy of the diary, now in the Lenox Library at New York, was indeed made for the historian George Bancroft, a member of Polk's cabinet, probably with the intention of using it in an estimate and defense of his chief. But such use was never made of it, and the only writers who have as yet drawn upon the diary are Mr. J. S. Reeves, whose lectures on "American Diplomacy under Tyler and Polk" appeared in 1907, and Mr. G. P. Garrison, in his volume on "Westward Expansion." Both writers, however, were prohibited by the formal necessities of their publications from any expanded treatment of the man or his times. Thus, the importance of the present publication is great, both for student and historian.

As Mr. Reeves well says, the sneer of "Who is Polk?" had been sufficiently answered at the end of his administration. The Diary shows him early determined upon four main points of his policy: settlement of the Oregon question, tariff reform, establishment of a sub-treasury, and acquisition of California; and in each of these the object sought was attained. These were Polk's own policies, each approved by some group of his supporters, but all approved by none. That he thus carried through a programme is evidence of power, tenacity, possibly of good fortune. Certainly he was no mere figure-head. Quite evidently he was by nature secretive, listening attentively to the advice of his cabinet, commenting little, but ultimately formulating his own plan of action and adhering to it. Presumably this habit of silence is in part responsible for the charge of mendacity; for the silence that gives consent must often have been an irritation to officials who counted upon favors or acquiescence from his receptive attitude, only to find themselves ignored in the outcome.

As the intimate account of a personal experience, the frank illumination of a personality, the Diary is disappointing. There is no key to Polk's tastes, or amusements, or ideals; no analysis of opinions; no light on his mental processes. Neither are there reflections or comments upon successes or failures. There is no entertaining gossip. There is, apparently, not the least imagination or humor, and there is curious failure to discriminate, equal attention and space being bestowed upon foreign emissaries and remote rural office-seekers. The man is sunk in the President, and there is only the record of the President's daily routine, stilted, concise, and, in the manner of it, wholly uninspiring. Mr. Polk was strangely unemotional, given to the expression of neither elation nor despondency, and writing of himself with absurd formality. The first entry is August 26, 1845, in which he writes, "The President stated," etc. October 1, "The President attended the Commencement of Columbia College today. . . He was accompanied from the President's Mansion by the Secretary of War, the Attorney-General," etc. October 7. — "Mr. Dallas, the Vice-President of the United States, called. . . He dined with the President at 4 o'clock P. M. Maj'r A. J. Donelson returned from the North to-day, and took lodgings at the President's mansion. He dined with the President, also." As time went on, however, Mr. Polk's oppressive consciousness of his august position became less novel and exacting, or the constant repetition of ceremonial forms became irksome; for later in October, and for the greater part of the four volumes, he speaks of himself in the more natural first person. The only subject upon which he dwells at length is political intrigue, and this is treated at such length and with such seriousness as to create an impression of littleness of mind. And yet, in spite of the negative impression and lack of literary form or spirit, there runs throughout the daily journal a sense of country, and a bull-dog courage, that go far to redeem Polk from the stigma of mediocrity.

Polk's first great problem was the settlement of the Oregon question with Great Britain. He had been elected on a platform asserting "the whole claim," — "Fifty-four forty or fight."

Yet almost immediately he offered to accept the forty-ninth parallel, only to be rebuffed by Pakenham, the British Minister, in discourteous and insulting language. Polk then withdrew his proposal, and urged upon Congress measures looking toward American occupation of the entire territory in dispute. Apparently he was ready to go to war. After Pakenham's refusal he writes (January 4, 1846):

"I remarked . . . that the only way to treat John Bull was to look him straight in the eye; that I considered a bold & firm course on our part the pacific one; that if Congress faultered or hesitated in their course, John Bull would immediately become arrogant and more grasping in his demands; & that such had been the history of the Brittish Nation in all their contests with other Powers for the last two hundred years."

Ultimately he accepted from the British government, more reasonable than its representative, practically what he had himself proposed. For his conduct of this entire negotiation, Whig writers attacked him, either picturing him as a hypocrite in advocating the extreme American claim, with no intention of securing it, or as a blusterer whose threats nearly precipitated a war with England. Even Mr. Reeves doubts Polk's sincerity, and believes that he so artfully played the political game as to force upon others the odium of yielding a portion of the Oregon territory. To the present reviewer Polk seems sincere, but embarrassed by the approach of the Mexican War. If his Diary is to be taken at its face value, and not regarded wholly as a conscious defense for posterity, then he was absolutely convinced of the rightfulness of our claim. His first offer was made with reluctance, inspired by a sense of obligation to his predecessors, and he was, indeed, greatly relieved when Pakenham refused to consider it. Pending a resumption of the question by Pakenham, Polk maintained an obstinate passivity, allowing no overture, and merely permitting a rumor to transpire that the President *might* consider a new offer if presented by Great Britain. Buchanan, the Secretary of State, was much alarmed at this determination, fearing that war was inevitable if such a line were persisted in, and argued in Cabinet meetings that this was not "wise statesmanship." Polk responded that it "was right in itself," and that the only way to force a conclusion to this long-delayed Oregon question lay in impressing upon the British government the imminence of a crisis. However remarkable the steps of this negotiation, and the President's attitude throughout, its satisfactory termination could reflect only credit on Polk's sagacity.

The relations between the President and his Secretary of State were far from harmonious. Buchanan, fearing the results of a stiff foreign policy, chafed under the subordination imposed upon him, and yet from political ambition desired to escape responsibility. Polk was not blind to the anxiety for applause, the tendency to propitiate the public, in his Secretary, and in his Diary he reiterates his suspicions of Buchanan's intriguing for the Presidency. When the negotiations with Great Britain took a more peaceful turn, and it became clear that war was not to follow, Buchanan, appreciating that the popular voice was against the compromise, made a complete face-about, seeking to evade responsibility. From the man who, dreading a foreign war, had counselled a still more generous treatment of the British agents, this reversal of position came with bad grace. Naturally Polk was very angry. The proposals of Great Britain were under discussion in the Cabinet: "He [Buchanan] said the 54° 40' men were the true friends of the administration, and he wished no backing out on the subject. I felt excited at the remark but suppressed my feelings and was perfectly calm." In preparing the message to the Senate asking "previous advice" on the British proposal, Buchanan declined to aid the President.

"He then said; Well! when you have done your message I will then prepare such an one as I think ought to be sent in. I felt excited at this remark, as he had on Saturday and on this morning refused to aid me in preparing my message, and I said to him, for what purpose will you prepare a message? You have twice refused, though it is a subject relating to your Department, to give me any aid in preparing my message; do you wish, after I have done, to draw up a paper of your own in order to make an issue with me? He became excited and said that remark struck him to the heart, and asked me if I thought him capable of doing such a thing? I replied, you have twice refused to give me any aid in preparing my message though requested to do so, and notwithstanding you see that I am overwhelmed with other important public duties and have been subject to constant interruptions, and now you say that after I have done you will prepare a message such as you think ought to be sent in; and I asked him for what purpose will you do this, and he replied to submit it to you. I said, you have not before said that this was your purpose; to which he replied that it was to [be] implied that such was his purpose. I then told him that I thought I had cause to complain that he had not aided me when requested, but that if I had misunderstood him, I retracted the remark. The conversation became a very painful and unpleasant one, but led to mutual explanations that seemed to be satisfactory. I told him I had never had any unkind feelings towards him personally or politically. He expressed his friendship for me and for Mrs. Polk. After a most unpleasant interview he retired."

Buchanan was but one, however, of the many aspirants to the Presidency whose principles, according to Polk, were determined by political expediency. Few men with whom he was associated in public life escaped his condemnatory judgment in this respect. During the Oregon controversy, but one man, Benton, seems to have had the President's full confidence, and to him he turned constantly for advice and counsel. Later, during the Mexican War, and particularly when Fremont's actions in California caused discord, Benton became less acceptable at the White House. Yet Benton's suavity and courtesy always appealed to Polk, for he was keenly sensitive, especially when new to office, to any word or attitude that seemed to reflect upon the dignity of his position.

As time went on Polk's personality became better known and men learned at least to respect his determination and his gift in party manœuvring. The game to win occupies much more space than the larger objects for which the game is played. Polk understood better than any public man of his time, save Benton, the importance of the acquisition of California; and yet Sloat's seisure of Monterey receives but a scant ten lines of notice. Was the California occupation so largely a foregone conclusion that no comment was called for, or was Sloat's action appreciated only in the retrospect? Yet Polk generally believes that he held the statesman's point of view. On the last night of his term as President (March 3, 1849), he makes the following entry, of peculiar interest in these days of intense discussion of federal conservation:

"I find that I have omitted to notice the passage by Congress, after night of this day's proceedings, of a Bill to establish the Department of the Interior, or home Department. It was presented to me for my approval late at night and [I] was much occupied with other duties. It was a long Bill containing many sections, and I had but little time to examine it. I had serious objections to it, but they were not of a constitutional character and I signed it with reluctance. I fear its consolidating tendency. I apprehend its practical operation will be to draw power from the states, where the Constitution has reserved it, & to extend the jurisdiction and power of the U. S. by construction to an unwarrantable extent. Had I been a member of Congress I would have voted against it."

Judged by mere space, political management occupied most of Polk's attention; and yet upon the subject of office-seekers and their persistence, words fail him, though his steadily increasing irritation and disgust frequently occupy his pen. October 19, 1848, he writes:

"The office of President is generally esteemed a very high & dignified position, but really I think the public would not so regard it if they could look in occasionally and observe the kind of people by whom I am often annoyed. I cannot seclude myself but must be accessible to my fellow-citizens, and this gives an opportunity to all classes and descriptions of people to obtrude themselves upon me about matters in which the public has not the slightest interest. There is no class of our population by whom I am annoyed so much, or for whom I entertain a more sovereign contempt, than for the professed office-seekers who have beseiged me ever since I have been in the Presidential office." November 13, 1848: "The herd of office-seekers are the most unprincipled persons in the country. As a mass they are governed by no principle. As an illustration of this I received to-day a slanderous & abusive letter from a man named Henry Simpson of Philadelphia. This man annoyed me by his letters for an office for more than two years of my time. He was disappointed, and now that I am about retiring he vents his bitter feelings. Such persons as he contributed largely to swell the vote of Taylor, the Whig candidate for the Presidency at the late election. This man Simpson professed to be an ardent Democrat whilst he was seeking office from me. He will now, I have little doubt, profess to be a Whig and be among the crowd of office seekers to Gen'l Taylor. There are thousands of unprincipled men like him who vote in elections according to their calculation of chances to get an office. The party in power will always be weakened by the votes of this class of persons." January 10, 1849: "One Lady (Mrs. B.) a widow, called and importuned me to appoint a gentleman whom she named who is now a clerk in one of the Departments. She appealed to me to appoint him upon the ground that she desired to marry him provided he could get an office that would support a family. She was a gay person of good character, accustomed to good society, and was rather a pretty woman. She said she could not marry her lover while he was a Clerk, but that if I would appoint him a Paymaster in the army she would do so and would be very happy. The dispensation of the patronage of the Government will weaken if not break down any administration." January 11, 1849: "Men and women annoyed me for office for themselves, their relatives, and friends. The people of the U. S. have no adequate conception of the number of persons who seek to live upon the Goverment, instead of applying themselves to some honest calling to make a living. Several of those who called to-day have importuned me half a dozen times for office. They have no claims upon the country and no individual merit. I cannot exclude them from my office, though I hold them in very low repute, and indeed I almost loath them when I see them entering my door."

With such demands upon his time and forbearance, surely even the Presidential office had its drawbacks.

The period of Polk's administration was a fateful one in American history, and whether in relation to the play of parties, to Oregon, to the Mexican War, or to the great question of the use of the new territories, the four volumes of the Diary offer a rich opportunity and a great incentive to historical research.

EPHRAIM DOUGLASS ADAMS.

A Guide-Book to Fiction.*

Mr. Arthur Ransome, after editing collections of stories for the British public, has written a guide-book for his readers. He has begun, not very happily, in the obscure regions of primitive story-telling; he has followed more brilliantly with chapters on the narrative of the Middle Ages and the Renaissance, has classified the English novel of the eighteenth century into masculine and feminine, and concluded with very interesting discussions of such French, English, and American innovators as Scott, Hugo, Poe, and Flaubert. His book is one that forces a reviewer to quote again that much overworked description of a certain kind of modern criticism, — "the adventures of a soul amidst masterpieces." The author, as in most criticism of this nature, is sometimes inclined to put too much emphasis upon the adventures of his soul, and too little upon the absolute worth of the masterpieces. He sits with a pipe in his mouth, a cup of tea at his elbow (the description is his), and runs over the centuries and their stories with an audacity that must shock the modern student of periods. And yet he writes pleasantly, is informing, sometimes illuminating; and above all he tries, in a jocular fashion, to do something new. He is one of the first to attempt to popularize the study of narrative technique.

It is a much easier and perhaps a more important task to write of personalities than of technique in literature. No wonder, then, that most critics of literature have chosen the former for their subject. And yet, for a history of the changing varieties of literary types, *form*, with the technical methods which lead to it, is all important. It is the register of that which belongs to art and not to psychology in those changes, and alone can give an effective unity to the whole. A writer upon such a subject must keep *form* chiefly in view. But unfortunately it is only the artist and the critic who have a natural interest in technical methods. The casual reader is after the kernel, and seldom cares for the shell. Being unaware that content and form are interdependent, he shies from a discussion of the latter as from a needless analysis which makes an artistic complexity of what he thought to be a simple story. The feeling is natural; and if it be well that readers of fiction should sometimes consider the art as well as the substance of their favorites, the way to critical appreciation should be made as attractive as possible. Mr. Ransome has felt the desirability of an amiable introduction into the criticism of types of fiction, and his book is a not unsuccessful attempt to provide one. Although there are many interesting theories and brilliant characterizations to be credited to the author, much of its historical and critical material is not new; but it would be difficult to find a summary of the development of the art of fiction more likely to be read through and enjoyed.

Mr. Ransome has not found his task an easy one. The paths of literary personality are seductive to the writer for non-professional audiences, and one can see the author turning away again and again from subjects more pleasant than types and purposes in story-telling. His restraint is praiseworthy. It has enabled him to bend in a truly critical manner the lives, the tastes, the ideas, and the world of his authors towards an explanation of their art, and this is a service in which more scholarly critics have often failed because of their very single-mindedness. At the expense of thoroughness, and occasionally of accuracy, he has given a desirable breadth to his survey of fiction which more laborious students have often missed. The cost must not be overlooked. To classify all primitive narrative into the Warning Example and the Embroidered Exploit is amusing, but ignores the animistic origin of much of our story-telling. Letters were by no means new in narrative when Richardson began, and it was less the letter form than the adoption of the plot of the *novella* for such material as Addison and Steele had been busy with which "helped him to be new himself." If it is most interesting to connect Poe with Godwin, who also constructed his stories with a "powerful interest" always in view, it is none the less important that his close connection with the English and German romanticism of his own day should be shown. And one wonders whether it is safe, even in a book which counts by centuries, to stop with Flaubert, as the "ultimate development of the Romantic movement without a change of name." And yet these and other questions which arise as one reads are not serious except in so far as they make up a criticism which must necessarily be passed upon a book of this kind. No series of generalizations, however brilliant, and however sane, can be entirely satisfactory unless their substructure be broad and sound. In Mr. Ransome's work there is little room for substructure; one must too often take it upon trust. The powerful and complex influences of the

* A History of Story-Telling. By Arthur Ransome. Illustrated. New York: Frederick A. Stokes Co.

Orient, Rome, and Greece, recurring in many forms and in many centuries, but too little treated here; the stimulus from romantic Germany, not so inconsiderable as to be passed by without mention; that perpetual cross-reference between the romancers of the nineteenth century, with whom our author chooses to deal, and the realists, whom he puts aside; the close and important relations borne by the obscure literature of an epoch to the masterpieces which have inspired this study,—an absence of due consideration of all these makes one hesitate again and again before accepting conclusions in themselves persuasive and doubtless correct.

But there was no room, and the casual reader will not endure an exhumation of the graveyards of the past! Exactly,—and here is the root of the whole matter. If Mr. Ransome had put more paper on his desk, more scholarship in his ink bottle, and more reading of dull and forgotten fiction in his head; if he had made a new contract with his publishers, and served notice upon the light-minded among his readers, he might have grasped that admirable opportunity to write a thorough survey of fiction which his methods and his good judgment seem to have given him. But he or any one might readily fail in so arduous a task, whereas he has certainly presented us with a moderately comprehensive, occasionally brilliant, and thoroughly readable popularization of the technique of fiction.

HENRY SEIDEL CANBY.

RECENT FICTION.*

What Mr. Arnold Bennett calls "the inherent and appalling sadness of existence" is the real theme of his "Clayhanger," which by accident only is a story of life in the Five Towns which readers of "The Old Wives' Tale" know so well. When we say that the new novel is quite the equal of the earlier one, possibly surpassing it in relentless realism and grim power, we say enough to indicate that it is a work of extraordinary importance. In the larger sense, it gives us an account of the social evolution of an English provincial community during the closing three decades of the nineteenth century; in the narrower and more intensely vitalized sense, it is concerned with the fortunes of one Darius Clayhanger, printer and stationer, and of his son Edwin. There are other figures, sisters, an aunt, employees, friends, and acquaintances, but these two are dominant, and with these two alone, vividly and minutely realized, typically significant, we are chiefly occupied. The tragedy of the narrative is found in the crushing influence of the older generation upon the younger; Edwin has impulses and aspirations which might have borne fruit in a more favorable environment, but he is just lacking in the strength of will needed to free him from the iron tyranny of prescription. The struggle is soon over—it is a struggle that hardly gets outside the arena of his own thoughts—and he settles down to plod in his father's footsteps, take on the abhorred business, and forget that he has ever been tempted to revolt. This novel is, as we said of the earlier one, a tale of mean lives in mean surroundings, but the truth of its portrayal is so insistent that we are ready to acquiesce in the absence of most of the elements that go to make up ordinary romance. The author is so afraid of drifting into any semblance of sentimentality that he seems at times positively inhuman. His own hatred for Darius matches that of the son, and even the spectacle of the old man in his last stage of hopeless paresis can hardly wring from him a suggestion of tender sympathy. It is impossible to describe this book in honest terms that shall make it appear attractive, yet such is its power that we would not spare a single page; the very trivialities with which it mainly deals are touched with such genius that we find them interesting against our will, and we must admit that they are needed for the total effect of the composition. The book is open to one serious criticism. Hilda, the young woman whom Edwin loves, and who accepts him in one moment only to turn from him in the next, is not a real person in the present narrative. As some one says of her, "She's nothing at all for about six months at a stretch, and then she has one minute of the grand style." We learn why she is thus left a mystery when we read the appended note which promises a whole novel about her next year, and we have no doubt that we shall know her inmost nature when that novel shall be in our hands; but it is certainly a defect of artistry thus deliberately to evade the full responsibilities of one work in order to keep sufficient material for another yet to be written. Her conduct, as we here get glimpses of it, has neither rhyme nor reason, while her appearance and her character are so inadequately portrayed

* CLAYHANGER. By Arnold Bennett. New York: E. P. Dutton & Co.

HELEN WITH THE HIGH HAND. An Idyllic Diversion. By Arnold Bennett. New York: George H. Doran Co.

MASTERS OF THE WHEAT-LANDS. By Harold Bindloss. New York: Frederick A. Stokes Co.

THE REFUGEE. The Strange Story of Nether Hall. By Captain Charles Gilson. New York: The Century Co.

THE DOCTOR'S LASS. By Edward C. Booth. New York: The Century Co.

THE GREATEST WISH IN THE WORLD. By E. Temple Thurston. New York: Mitchell Kennerley.

THE LOST AMBASSADOR; or, The Search for the Missing Delora. By E. Phillips Oppenheim. Boston: Little, Brown, & Co.

AT THE VILLA ROSE. By A. E. W. Mason. New York: Charles Scribner's Sons.

HARMEN POLS. By Maarten Maartens. New York: John Lane Co.

THE LADY OF THE SPUR. By David Potter. Philadelphia: J. B. Lippincott Co.

BURNING DAYLIGHT. By Jack London. New York: The Macmillan Co.

that Edwin's infatuation is nowise accounted for. To the present reader of Edwin's age, which means in the early fifties, the book has a special interest in which younger readers cannot share. Pursuant to his larger purpose, the author has filled his narrative with echoes from the past, which evoke in us all sorts of dim memories. The things that were doing in the outside world, and of which even the Five Towns got some sort of inkling — political happenings, currents of fresh thought, and the progress of civilization — are brought into personal relations with the Clayhanger prejudices, and thus we read from time to time of such matters as Colenso and the higher criticism, home rule, Gladstone and Parnell, the Queen's Jubilee, the obstinacy of Northampton in sending Bradlaugh to Parliament, the "prayer gauge" (here by a curious slip attributed to Thompson instead of Tyndall), "The Light of Asia," and the early epidemics of influenza. All these historical matters are deftly made to serve their purpose in the author's work of characterization, and at the same time to help to bring back a half-forgotten age. There are to be two more novels in the series — the story of Hilda, already spoken of, and a final volume dealing with the life of Edwin and Hilda after their long-delayed marriage.

If we had not previously received proofs of Mr. Bennett's versatility, we should wonder that the same pen should have produced "Clayhanger" and "Helen with the High Hand." "In the Five Towns," he says, "human nature is reported to be so hard that you can break stones upon it." This readers of "Clayhanger" will readily admit, but when he adds that "sometimes it softens, and then we have one of our rare idylls of which we are very proud," the assertion needs the confirmation supplied by the light-hearted comedy of "Helen with the High Hand." The young woman thus designated is the great-stepniece of James Ollerenshaw, a bachelor of sixty, and the miserly accumulator of miserable weekly shillings from the several hundred cottages which he owns. Owing to an ancient feud, he has not recognized Helen's existence for the twenty-five years of her life, but one day that designing young woman insinuates herself into his life to the extent of becoming his housekeeper without asking his permission. The shock is twofold, for she gives him surprisingly good things to eat, and worries the wits out of him by her reckless expenditure. She soon has him as wax in her hands, persuades him, by alternate cajolery and the threat of going away, to purchase a mansion and live in it, and in the end he is prepared weakly to submit to her most irrational demands. His enlarged acquaintance with feminine nature inspires him to the audacity of loving and winning a portly widow of the town (not without encouragement, it must be admitted), and his evolution is complete. Meanwhile, Helen has a little love affair of her own, which her resourceful talent enables her to bring to the desired issue. It is capital fooling, humorously charming from start to finish, and we are glad to have it as a pendant to Mr. Bennett's gloomy large-scale depictions of the Five Towns.

A modified version of the tale of Tristan and Isolde is given us in "Masters of the Wheat-Lands," by Mr. Harold Bindloss. An English wheat-farmer in the Canadian Northwest has for years been betrothed to a girl in England. She has been self-supporting as a singer, but the loss of her voice throws her upon the world, and the man realizes that the time has come for the fulfilment of his pledge. But he cannot very well leave his farm, and so he deputes a neighbor (who is going to England anyway) to bring the promised bride out to her new home. His choice of a messenger is ill-advised, for the man who undertakes the mission is a hero of the type frequently depicted by Mr. Bindloss, and the man who sends him is a shiftless sort of person, weak of will, and coarsened by his life on the prairie. The young woman draws the inevitable comparison, and when she reaches her new home, finds that she and her former lover have grown hopelessly away from one another. It is a long while before the claims of conscience and the call of duty are adjusted to the new state of affairs, but in the end Tristan (without Tristan's treachery) prevails over the rather despicable King Marke, who, for his part, finds facile consolation in another quarter. The story thus offers something of a variant upon the author's stereotyped plan of construction, although in the matters of description and characterization it follows familiar lines. What finally wins the heroine is a Quixotic enterprise undertaken by the hero for the rescue of an old-time companion stranded in the wilds of Kamschatka. This adventure, brought to a successful issue, is given us with great detail, and, although interesting enough in itself, makes too great a gap in the continuity of the narrative. When the hero returns, affairs are brought to a swift conclusion.

Captain Gilson's story of "The Refugee" is a spirited romance of the Napoleonic period. The chief figure is a fascinating and villainous Frenchman who joins the ranks of the *emigrés*, finds shelter in an English country home, and makes love to the daughter of the house. But he is not fascinating enough to blind the object of his affections to his real character, and when he fails to win her by fair means, resorts to foul. Having become a turncoat and a spy in the pay of Napoleon, he plots to further the impending invasion, and incidentally to kidnap the girl. The story of his evil machinations and how they are foiled makes agreeable reading, and provides us with picturesque companions, notable among whom is the celebrated highwayman who gets mixed up in the plot, and whose audacious exploits make us almost sorry for him when he is at last laid by the heels.

Readers who found in Mr. Booth's "The Post Girl" one of the most charming of last year's novels will take similar pleasure in reading its successor, "The Doctor's Lass." The doctor is a country practitioner in Yorkshire, and his life has been blighted

many years before by the flight of his betrothed with another man. He has brooded over it ever since, fallen into slovenly ways, and taken to drink. Now comes a letter from the deathbed of the woman who had wronged him, describing the miserable consequences of her action, and begging the doctor to look after her child, a girl of twelve or thereabouts. The responsibility is reluctantly assumed, and the child is sent for. But she looks like her mother, and the doctor cannot bear the sight. The bulk of the book tells how she insinuates herself into his affections, makes him mend his ways, and in the course of the proper number of years, astonishes him with the discovery that he is in love with her. There must, of course, be a set-back, and this is provided by her fancied attachment to a curate, which makes the doctor very miserable. Then her father turns up, a drunken criminal, and resorts to blackmail. This is too much for the curate, who loses no time in showing his colors, whereupon the girl discovers that it is her guardian whom she really loves after all. The story is rather excessively drawn out at times, and the agony a little more protracted than it need be, but there are interest and vitality and wholesome charm in every chapter, and a style that is far out of the common.

In its central situation, "The Greatest Wish in the World," by Mr. E. Temple Thurston, is not unlike Mr. Booth's appealing story. It is, of course, a very old situation, being that created when a girl, reared from early childhood by a man of middle age, so entwines herself in his affections as to create an almost tragic complication when the mating impulse possesses her, and he is threatened with the going out of the very light of his life. The artistic solution of this problem is probably to face the facts and let nature have her way, but if the novelist is sentimentally inclined he will follow the path of least resistance, as Mr. Booth does, and leave the girl in the protecting care of the man who is old enough to be her father. No such evasion is possible to Mr. Thurston, however, for the guardian of his heroine is a Catholic priest and there is nothing for it but that he should nerve himself for the inevitable bereavement. His Peggy is a very lovable creature, but her sailor-suitor seems to be quite worthy of her, and the misunderstanding which almost causes her to end her days in a convent is happily cleared up, with the connivance of Father O'Leary, just in time to save two young lives for earthly happiness. "The Greatest Wish in the World" is of course, that of having a child to cherish, and this is equally shared by Father O'Leary and his rather terrifying housekeeper, both of whom must suffer when Peggy takes her flight. The poignancy of the situation is softened for us as much as possible, and a sort of sunset glow — the radiance of bright memories — is made to play about their lives that are left desolate. The story is very genuine and very human, but we do not quite like the affectation of familiarity with the reader in which the author so frequently indulges. There is much impertinent matter of this kind that must be described as padding, and had far better have been excised.

The sort of story that Mr. E. Phillips Oppenheim writes (at the rate of about two a year) may make no claim to serious critical consideration, but it cannot be denied that the author has acquired an admirable technique of the sort demanded by the novel of intrigue and mystery. He never lets the interest drag, he contrives dramatic situations in rapid succession, and he keeps his secret well in hand until the time comes to let it out. "The Lost Ambassador" offers a typical example of Mr. Oppenheim's craftsmanship, and its easy man-of-the-world manner makes it entertaining reading. The hero discovers the heroine in the first chapter, constitutes himself her knight-errant, believes in her when appearances are most against her, and earns his final reward by the intelligence and devotion with which he ferrets out the mystery in which she has become entangled. It is all very neatly managed and to fairly exciting effect.

Most detective stories plunge us into bewilderment and keep us there until the closing chapter, when we are vouchsafed a hurried and forced explanation that does not half explain. If it were worth while (which it usually isn't), we should have to go through the whole story again to untie all of its knots with the help thus tardily furnished. Now Mr. A. E. W. Mason, who writes "At the Villa Rose," claims our gratitude for the particularity with which he clears things up at the end, and his example deserves imitation. Otherwise, the story is of fairly conventional pattern. The scene is at Aix-les-Bains, and the interest is in the murder of a rather vulgar middle-aged woman. Her companion (the heroine) is suspected, and the man whom we at first take for the hero turns out to be the criminal. Then the story takes an unexpected turn, for the celebrated French detective who has unravelled the mystery finds that he has also won the love of the young woman whose name he has cleared.

Although Dutch types of character have provided the leading figures in the later novels of "Maarten Maartens," they have been given something like a cosmopolitan setting, and been shaped by the influences of the larger world. In "Harmen Pols," however, the author recurs to his earlier task, and draws his inspiration wholly from his native air. He has indeed, in local visualization and narrow concentration of purpose, given us a more intimate picture of Dutch life — the racy and circumscribed life of the Dutch peasant — than is to be found in any of the book's predecessors. It is a very small plot that he cultivates, but the cultivation is in the highest degree intensive. He has set himself to describe the spiritual tragedy of three lives — the peasant-proprietor, weighted with a morbid sense of imagined guilt, his wife, faithful in act but faithless in thought because self-convicted of the sin of cherishing an earlier love, and their son, for whom a spiritual crisis is prepared just as he is reaching manhood. A claim, long ignored but strictly legal,

is made upon the family farm, and the household is threatened with ruin. The boy tries to set matters to rights, and uncovers a complication of old iniquities that threatens the very citadel of his soul. This test is the making of his character, and the redeeming ministries of pity and love achieve his rescue. The reality of the book fairly grips the reader, and the harsh outlines of the grim narrative are softened by tender and imaginative touches. The power of the story is no less marked than its fidelity to fact, and it is, as far as the chief figures are concerned, a triumph of artistic characterization.

"The Lady of the Spur," by Mr. David Potter, is a story of love and excitement, with the adventurous sort of hero and the pert sort of heroine that can always be counted on to provide entertainment. It offers a slight departure from the conventional type in the setting provided for it, which plunges us neither into the thick of modern life nor into the romantic atmosphere of the far distant past. The period is something less than a hundred years ago, when the name of Andrew Jackson was one to conjure with, and the scene is in the pine barrens of New Jersey. One Tom Bell, an escaped highwayman under sentence of death, returns to this place after some years of absence, trusting that he is so changed as to be safe from recognition. He comes to bring news of the death of one Henry Morvan, who has been his chum on the Missouri. But when he arrives, he is impelled to pass himself off as Morvan, whereby he takes possession of valuable estates, and takes up the life of a country gentleman. His new life is beset by many perils, because his unexpected appearance frustrates the hopes of the rightful heirs, and a gang of masked night-riders seeks to scare him away. He keeps up the imposture for the sake of a fair cousin with whom he falls in love, and balks the schemes of various villains at much personal danger. Finally, he makes a full confession, but the haughty heroine has capitulated, and then it turns out that he had never really been a highwayman, but a scapegoat, and that President Jackson has long since signed a full pardon for him. Thus is he ingeniously extricated from what seems an impossible situation, and we may henceforth approve of him without the stirrings of conscience that have troubled us heretofore. The story is an exceptionally good one of its rather trifling but undoubtedly entertaining kind.

His real name is Elam Harnish, but they call him "Burning Daylight," a fact ostensibly accounted for by a rather pointless anecdote, but better explained by the natural revolt of sensible men against such a legal appellation as belongs to him. His habitat is Alaska, where he is a superman, excelling all his fellows in feats of strength and daring, in recklessness at the gaming-table, and in general deviltry. Mr. Jack London, who has fashioned him for our delectation, evidently likes him, and glories in his varied brutalities, which is not surprising when we think of certain of the author's earlier essays in portraiture. "Daylight" has a "hunch" that makes him one of the first discoverers of the Klondike, and carries him through speculative operations whereby he "cleans up" some ten millions in a couple of years. Then he betakes himself to New York, where a group of high financiers successfully "play him for a sucker," and transfer the ten millions to their own pockets. Being a superman, he then forces them to disgorge at the pistol's point, and carries his ten millions back to the Pacific coast. Settling in San Francisco, he plunges into the financial game himself (having profited by experience), and his ten millions soon grow to thirty in consequence of a series of unscrupulous enterprises, which reveal him as the most desperate cut-throat of the gang. But one day he discovers that his muscles are growing flabby, and that he has been drinking too much for his health. At the same time he discovers unexpected charms in his private stenographer, and pursues her with his customary violence. But to his surprise she will have none of his millions, persuading him that the game is not worth the cost, and that what he really needs is to cultivate the simple life. Whereupon he "chucks" the whole game, throws his fortune into the scrap-heap, and retires to a modest ranch to earn a living by the sweat of his brow. The young woman, seeing what havoc her influence has wrought, can do no less than go with him, yielding to the man what she had obstinately refused to the millionaire. His regeneration is worked out with less of the usual bathos than might have been expected, and is a thoroughgoing performance. The whole story is deliciously and glaringly absurd, and done in the crudest of colors, but it has the merits of swift action and forcible expression, and is, on the whole, rather better work than the author has been giving us of late. He preaches a gospel that is wholesome (barring its socialistic vagaries) and much needed in our frenzied commercial age.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

A sane view of mediums and spirits.

It is well to use some emphasis in speaking of the "Studies in Spiritism" by Dr. Amy E. Tanner, who has had the active coöperation of Dr. G. Stanley Hall in preparing her papers for publication. As a scientific survey of an elusive group of phenomena popularly misconceived, and by the prestige of "psychic researchers" distorted to support an alien construction, the present book (Appleton) becomes a serious plea for the rights of both logic and psychology. Toward any very special subject, the public can assume but a casual attitude, and must perforce judge by general appearances and draw distinctions loosely. To such, psychology and "psychic research" seem much alike; and the former has at times been looked upon as a dull evasion of the latter. Their very different manner of conducting

their affairs is too commonly overlooked. Hence the need of emphasis to make an impression. Furthermore, a sensational eagerness for the marvellous and the obscure inclines to all that makes for the reality of telepathy, and for the evidential value of Mrs. Piper's sittings, and for the superphysical origin of Paladino's table levitations. The public listens only when a dramatic collapse makes a clatter that finds a response in shouting headlines. Mrs. Piper cannot be dramatically exposed; she must be rendered transparent to a reflective insight. Yet that difference does not obscure the important point in common: that the interpretation of such phenomena as revelations of unknown forces is just superstition, pure and simple, only not very pure and not very simple. For a stirring arraignment of this modern revival of outworn attitudes, Dr. Hall's masterly introduction should be read. How far it will serve as an antidote seems uncertain; but it prepares the way for Miss Tanner's findings of the facts in the case, as they appeared in six well-arranged sittings. The record is inevitably detailed, and to some the reading will be tedious. But it is all necessary to the analysis, as well as to show the hollowness of Mrs. Piper's (or her protagonists') pretences, and the amateurish irrelevance of the telepathic and similar "evidential" hypotheses. Suffice it to say that Mrs. Piper and her spirit controls fell into obvious traps, and made just such good guesses and such bad ones as were natural for her natural assumptions, assisted by a skilful "fishing" for clues and a practised handling of the landing-net. The psychological side of the story is the more interesting: on the part of the sitters, much favorable prejudice, more prepossession and exaggeration, and a system of apologetics that creates prodigious coincidences of incidental trifles; on the medium's side, a trance-state that finds explanation as a variant of secondary personality, suggestive in the mode of its absorbing its mental stimulus and its suppressed reactions to the situations. The trance-personality, Dr. Hall regards as sufficiently near of kin to the responsible Mrs. Piper to enable her to prepare a very illuminating account of the doings of her silent partner. Yet on the whole there is no great excitement in these four hundred pages; though the presentation of the evidence does not lag, and the summing up and charge to the public jury are most ably delivered. It is a book worth a large and serious attention. Its point of view should be absorbed, and the significance of the case appreciated. Those with predilections for flying to forces that we know not of, owe it a careful hearing. Such a volume is indeed needed, and the investigations that make it strong and sound, while not in themselves over-fruitful, will in the end make possible an attitude of wholesome interest in the true significance of even the vagaries of the mental life. For this service, Miss Tanner and Dr. Hall deserve and will receive much credit. They must also be prepared to learn something about their motives and conduct and intelligence that their conscious selves have not as yet revealed to them.

Essays, jocund and whimsical.

A new sheaf of those sprightly essays wherewith Dr. Samuel McChord Crothers periodically entertains and not seldom instructs "Atlantic" readers, is just at hand. "Among Friends" (Houghton) takes its name from the opening paper, which treats, among other things, of that good understanding and good humor which make possible the exhilarating give and take of good conversation. "The Anglo-American School of Polite Unlearning" is a whimsical account of a supposed institution for the cure of international prejudice. "The Hundred Worst Books" and "The Convention of Books" will tickle the erudite and those whose days are passed in libraries. "In Praise of Politicians" has a good word to say even for the opportunist in statecraft, and it offers for our acceptance the useful word "politicaster" (after the analogy of "poetaster") to denote the less admirable follower of the noble calling of politics, as distinguished from the politician who will be known after his death as a statesman. "Missionary Life in Persia, with Some Remarks on Liking One's Job" cannot be characterized in two lines; but it finely advocates the sportsmanlike and cheery attitude toward the task in hand. "The Colonel in the Theological Seminary," "The Romance of Ethics," and "The Merry Devil of Education" indicate merely by their titles that happy conceits and amusing freaks of fancy, together with a sufficiency of more serious matter, are to be found in the chapters which they head. While the book abounds in its author's customary felicities of style and happy turns of thought, it seems to betray here and there a suggestion of the influence of Mr. Chesterton. It is difficult to escape the Chestertonic infection even if one has never read him. He is in the air. But we are assured that Dr. Crothers both reads and admires his British contemporary essayist. The following fragment from "Among Friends" inevitably reminds one of the staccato style so familiar to us from across the water: "Find out what Natural Law is about to make everybody do, and do it before they know what it is. That is success. Success consists, not in doing what you want to do and doing it well; it is doing what you have to do and being quick about it." With the style, something of its originator's superabundance of thoughts and subter-abundance of thought may possibly be discovered; yet we would not positively affirm this. It is a tendency, however, to be guarded against.

The charm and mystery of Music.

Mr. Albert Gehring, in his interesting and valuable book on "The Basis of Musical Pleasure" (Putnam), treats his subject mainly from the inductive and external side. He states that there is as yet no such thing as a genuine explanation of the pleasure inherently belonging to music, although we have many indications of the varied sources from which that pleasure springs. He discusses the power of tone, the significance of musical form, the halo of

associative fascinations by which music is encircled, the effectiveness of music in its power to symbolize in many ways the light or serious experiences of men, and the remarkable parallelisms which exist between the intellectual and emotional life of the race on the one side and the structure and development of music on the other. To this last section of his subject he gives his best and most decided attention; and it is certainly worthy of the prominence in which he puts it. In fact, it contains within itself the possibility of an organic summation of all the other sources, and the placing of them in such relation as will make plain their comparative value and importance. Mr. Gehring is everywhere a suggestive and interesting writer, but he makes no pretense to be complete or systematic, and in the end is altogether too modest about the results attained. Thus he says: "Here we must conclude our research. It is better to make a frank confession of ignorance, than to indulge in empty guesses and untenable hypotheses. Let us hope that the problem is not essentially incapable of explanation, and that a day may arrive which shall witness a solution of the puzzling mysteries." It may perhaps be said that this day has already arrived. The mystery of music is neither more nor less than the mystery of any art. The secret of architecture is just as far to seek as that of music, and, indeed, the two have much in common. The Ninth Symphony of Beethoven may very well be likened to a Gothic cathedral, and the import of one is similar to the import of the other. Music, being the last of the arts to mature, is also the last to find its theory and explanation. Mr. Gehring's book is a hopeful sign. We think he will come to have a better opinion of opera than he seems at present to hold, and will entirely recognize that the world of emotion, complex and intricate, finds a consummate expression in the world of sound, cognately complex and intricate, and that the resultant music takes an equal place with the other arts in its revelation of the best and highest in the experiences of mankind. The book deserves the attention of all lovers and students of music.

Impressions of an undeveloped commonwealth.

Having published his impressions and opinions of various other foreign countries, Mr. John Foster Fraser now adds Australia to the list. "Australia: The Making of a Nation" (Cassell) gives a picture of the country as the author saw it in his visit of a year ago. A vast territory with but four million inhabitants, and those largely congregated in a few chief cities; rather over-supplied with labor laws, and constrained to heed the mandates of the labor unions; provided with government-owned railroads, and needing for the development of her vast resources many more miles of railroad than she is likely to get for a long time to come, this young and hopeful commonwealth is revealed in the pages of Mr. Fraser's book as a paradise not without its jungles — a land unquestionably delightful to the curious and observant visitor, but suffering from a variety of ills known and unknown elsewhere. If the climate were different, if legislation could be modified, if it were not for the rabbit pest, and so on with a generous provision of *ifs*, Australia would be the ideal of what a country ought to be. Pending the realization of these conditions, most of us are content to visit this over-grown and under-populated island in the pages of such generously communicative travellers and writers as Mr. Fraser. On an early page he assigns to Australia, in his largeness of heart and with a familiar disregard of syntax, an area "as big, or bigger, than all Europe,"—thus crediting the island with an excess of some eight hundred thousand square miles. Fifty-six excellent illustrations from photographs help the stranger to form correct conceptions of this land of splendid realities and still more splendid possibilities.

The note-book of an old-school lawyer of Massachusetts.

Unpretentious and briefly told are "A Lawyer's Recollections" (Little, Brown, & Co.), by Mr. George A. Torrey, who began the practice of his profession almost half a century ago in Fitchburg, Massachusetts, and continued it later in Boston, becoming general counsel of the Fitchburg Railroad and trying cases in all but three of the counties in the State. His anecdotes of the bench and bar, from his own long and varied experience with courts and lawyers, are entertaining, and they bring into occasional near view such men of note as Judge Hoar, Senator Hoar, Mr. Richard Olney, and others. Even more interesting, for the average reader, are Mr. Torrey's reminiscences of his school and college days. He entered Harvard in 1855, under the benignant administration of President Walker and in the palmy days of Professors Felton, Peirce, Child, Cook, Lovering, and Bowen, all of whom he recalls by nickname. In his expressed conviction that the students of his time received a training such as is now no longer to be had, he but adopts the inevitable belief of all college men, that *alma mater* was in the full flush of her ripened charms during the four years *they* were in college, and that she has been falling off ever since. On an early page of his book the author assigns to his own church in Fitchburg the time-honored story of the very short preacher and the very high pulpit above which he managed, by standing on tip-toe, to show the top of his head as he piped forth his text, "It is I, be not afraid." How many other old-time churches claim to be the scene of this incident, we shall probably never know.

The feminine side of Venetian life under the Doges.

Mr. Edgcumbe Staley has recently added another volume to his series of studies in Italian history, the subject this time being "The Dogaressas of Venice" (Scribner). That the consorts of the doges must have exerted a real influence on Venetian policies and development is evident, though in rare cases only does this appear on the surface of the political current. The *dogaressas* had many responsibilities and prescribed duties, though these were chiefly of

a social character: "the patronage and direction of charities of all kinds — whether eleemosynary or educational, the maintenance of the Ducal hospitalities, the reception of ambassadors, the claims of the family, and the encouragement of arts and crafts." But these are activities that the annalist too often fails to record, and hence the story of the *dogaressas* is neither intensely interesting nor very instructive; too often the account is limited to a name, a date or two, and a pedigree. Nevertheless, there is much in Mr. Staley's book that his readers will enjoy: pictures of Venetian life, both public and private; descriptions of odd customs and quaint ceremonial, of pageants, processions, athletic tournaments, and gorgeous funerals; of household arts, particularly those of the boudoir. All this may be regarded as padding, but it is padding of a very pleasant sort. The work is, indeed, more a study of feminine life in Venice than a history of the ducal consorts; it is as social history that it will prove most valuable. It is written in the author's easy, almost exuberant style, and is provided with a number of valuable illustrations.

In the by-ways of psychology and medicine.

Dr. R. M. Lawrence has produced a useful compilation of old and modern usages, practices, and opinions, centering about the curing of physical ills by using the imagination which the mind naturally develops. He calls it "Primitive Psycho-Therapy and Quackery" (Houghton Mifflin Co.). What in primitive situations was the natural belief in the efficiency of procedures based on accredited systems of ideas, becomes in more illuminated periods the survival of quackery preying upon credulity. The large share of such quackery persisting to or revived in our own time and clime gives the necessary experience to make the older practices of one nature and kinship. Dr. Lawrence brings together a most varied collection, many of them from unusual sources, of the diverse methods of appeal to the faith in the desired cure, from amulets to blue-glass and magic formulæ. It makes a curiously assorted string of beads, yet really united by the common thread of a mental influence acting upon a favorably disposed imagination; and it leads to reflection upon the enduring traits of human nature, one of which was briefly commented upon by Puck, another by P. T. Barnum, and yet another by Lincoln. The degree of human folly, the human appetite for folly, and the futility of folly as a permanent prescription for all men on all occasions, all find pertinence in the long historical range of citations brought together by this student of the by-ways of medicine and psychology.

A new "Religio Medici."

Dr. George M. Gould, whose thoughtful and thought-generating studies are by no means confined to the subject of eye-strain, has brought together a number of his essays on religious subjects in a volume entitled "The Infinite Presence" (Moffat, Yard & Co.). The title is taken from the first chapter, which is reprinted from "The Atlantic Monthly" of six years ago; the other essays were also, with one exception, prepared originally for other purposes than book publication. Taken together, they present, in an attractive and sufficiently systematic form, the deeper beliefs and higher ideals of a scholarly and reflective mind. Far from professing the skepticism or the agnosticism of the typical physician, Dr. Gould acknowledges a very positive belief, which, as we understand it, has a certain pantheistic tinge. The Infinite Presence is defined as "the living synthesis of all these characteristics of which we as partial incarnations present only facets." The limitations and "the failures, His mistakes or ours," of Dr. Gould's non-omnipotent deity are frankly acknowledged, although elsewhere in the book the terms "omnipotence" and "infinite of power" occur, but rather vaguely. The author makes the stellar universe to be of limitless extent, whatever modern astronomy may have to say to the contrary. In spite of an occasional apparent or real self-contradiction, some repetition, and perhaps a little insufficiency of clearness and conciseness, the book is both worthy of a careful reading and is written in a style to insure it.

BRIEFER MENTION.

The crop of Baedekers revised for 1910 is now made to include "Belgium and Holland" (fifteenth edition), "Paris and Its Environs" (seventeenth edition), and "Berlin and Its Environs" (fourth edition). All are supplied with increased numbers of maps and plans. These books are imported by the Messrs. Scribner.

The Justin Winsor historical prize essay for 1908, now published by the American Historical Association, is by Dr. Clarence Edwin Carter, who takes for his subject "Great Britain and the Illinois Country, 1763–1774." It is based upon much material heretofore unused, and constitutes a solid contribution to American scholarship in the historical field.

The Cambridge University Press (Putnam) has completed its edition of "The Complete Works of George Gascoigne," edited by Professor John W. Cunliffe, by the publication of the second volume. This volume of six hundred pages includes "The Glasse of Government," "The Princely Pleasures of Kenelworth Castle," "The Steele Glas," and many other pieces in prose and verse.

Mrs. Neltje Blanchan's "The American Flower Garden" (Doubleday, Page & Co.), originally published in a sumptuous limited edition, is now reprinted in cheaper form, containing considerably fewer, though still a generous number of illustrations in color and half-tone. Mrs. Blanchan's book stands alone in its field, and the first edition was at once too small and too expensive to satisfy the popular demand.

Professor Paul Shorey's college text of the Odes and Epodes of Horace, first published twelve years ago, has come into a new edition, the preparation of which has been shared by Professor Gordon J. Laing. The changes consist chiefly of added references to the recent literature of the subject, and a slight curtailment of the

parallel passages quoted in the notes, the array remaining almost as amazing as before in its range and the skill with which it is marshalled. Messrs. Benjamin H. Sanborn & Co. are still the publishers of this extraordinarily well-edited text.

"A Guide to Reading in Social Ethics and Allied Subjects" is the title of a unique bibliography which has just been prepared through the coöperation of more than twenty teachers in Harvard University. Each instructor has contributed a list of the more noteworthy books in his special field, and in almost every case has added a brief criticism or analysis. Although the volume is designed primarily for those engaged in social service, the general reader should find in it a useful guide to the best contemporary studies of social conditions and problems.

"The Lure of the Antique" (Century Co.) is the attractive title of the latest book about old furniture. Some form of the antique allures almost everybody nowadays, and it is for these omnipresent amateur collectors that Mr. Walter A. Dyer has planned his treatise, which covers Colonial furniture, china, mirrors, candle-sticks, silver, pewter and glass ware, copper utensils, and clocks. Mr. Dyer urges the advantages of the Colonial period for American collectors, and of specialization in one field rather than dabbling in many and consequently accumulating a hodge-podge which is likely to include plenty of "fakes." How to distinguish the false from the real is a matter to which he gives much attention. Another puzzling question for the inexperienced buyer is the financial one: how much to pay for the article you covet; what is a real bargain and what a fair price. Mr. Dyer finds a rather novel way of helping to solve this problem. His book is richly illustrated from photographs of typical antiques, and each one is given its approximate money-value. In the treatment of each subdivision of the subject the arrangement is chronological, with emphasis on the work of noted makers.

Some time ago, Mrs. Bertha Feiring Tapper edited for the "Musician's Library" of the Messrs. Ditson a volume of the "Larger Piano Compositions" of Edvard Grieg. She now gives us a companion volume of Grieg's "Piano Lyrics and Shorter Compositions," for which Mr. Samuel Swift has supplied a biographical and descriptive introduction. The editor is herself a Norwegian, and consequently brings to her work of selection both understanding and sympathy. Eighteen opus numbers are represented, most of them by several pieces. Thus we have the gems of the ten books of "Lyrical Pieces," the "Peer Gynt" numbers, many of the songs transcribed, and other exquisite selections. A sheaf of less pretentious musical publications from the same house includes "Favorite Sacred Songs for High Voice"; "The Trill in the Works of Beethoven," by Mr. Isidor Philipp; Mr. Fr. X. Schmid's "Requiem Mass in F Minor," edited by Mr. Eduardo Marzo; a "Communion Service in A," by Mr. Bruce Steane; J. F. Burgmüller's "Twenty-five Easy and Progressive Studies," edited by Mr. Karl Benker; Louis Köhler's "Little School of Velocity without Octaves," edited by Mr. Frederic E. Farrar; two books (Nos. 1–10) of Brahms's "Hungarian Dances," arranged for four hands; Fritz Spindler's "May-Bells," edited by Mr. Karl Benker; Anton Krause's "Three Instructive Sonatas for the Piano," also edited by Mr. Benker; and a new edition, entirely re-written, of "The Art of Singing," by Mr. William Shakespeare.

NOTES.

A new series — the seventh — of Mr. Paul Elmer More's "Shelburne Essays" is announced by Messrs. Putnam.

A book of special interest to librarians is "The Paper of Lending Library Books" by Mr. Cedric Chivers, just announced by the Baker & Taylor Co.

A new book by Lord Rosebery, dealing with "Lord Chatham: His Early Life and Connections," will be published this month by Messrs. Harper & Brothers.

"The Philosophy of Plato and its Relation to Modern Life" is announced by Mr. B. W. Huebsch in his series of handbooks to the lecture courses of Mr. Edward Howard Griggs.

The first English version of Björnson's comedy, "A Lesson in Marriage" or "The Newlyweds," will be published this month by Brandu's of New York. The translator is Miss Grace Isabel Colbron.

Mr. William Howe Downes, art editor of the Boston "Transcript," is preparing the authorized biography of the late Winslow Homer, and would be glad to hear from any persons possessing any of Homer's letters.

Only a week before her death, Mrs. Julia Ward Howe was arranging with the Houghton Mifflin Co. for the publication this year of a volume of "Later Poems." Whether or not the book will now appear, we are not informed.

Mr. Robert Hichens's next long novel will be published in the fall of 1911 by Frederick A. Stokes Company, who were Mr. Hichens's first publishers in America, and who brought out "The Garden of Allah," his greatest success. The new novel will be entitled "Dolores."

"Arts and Decoration" is the title of a new monthly magazine to be devoted to art in relation to home-making. The periodical is issued by Adam Budge, Incorporated, of which Mr. Walter A. Johnson is president. The first issue of "Arts and Decoration" appears this month.

The Harris Lectures for the current academic year at Northwestern University, Evanston, will be given from March 23 to March 28, 1911, by Professor Francis B. Gummere of Haverford College. The subject of the series, which will be published later in book form, is "The Progress of Poetry."

The new book by Professor G. Maspero, which the Appletons will soon publish, is entitled "Egypt: Ancient Sites and Modern Scenes." The volume is said to contain a collection of charming word pictures of Egypt, in which history and archæology blend with the scenes of to-day, and the past is linked to the present.

The books and autographs of Edmund Clarence Stedman, including unpublished letters and manuscripts from the Brownings, Swinburne, Aldrich, Bayard Taylor, Walt Whitman, Eugene Field, and others, will be sold at auction shortly by the Anderson Company of New York. The library of the late S. L. Clemens (Mark Twain) will also be sold by the same company.

Some members of the bibliographical staff of "The Publishers' Weekly" office have been at work during the past summer on a classified directory of Private Libraries in the United States. Material for this promising compilation has been gathered from many sources, and it is planned to arrange it in three alphabets. The first will be by names of collectors, with addresses and some mention of the collector's specialty; the second will be geographical, by states and cities; the third, a

topical index, showing under each subject the names of all who have similar tastes. The little volume will probably not be ready before the end of the year, so that names of collectors not yet represented may be included if sent in during the present month.

Under the title of "The Great Illusion: A Study of the Relation of Military Power to Economic Advantage," Messrs. G. P. Putnam's Sons will soon issue a considerably amplified edition of Mr. Norman Angell's notable pamphlet "Europe's Optical Illusion," which is regarded in Europe as the most notable contribution to a burning question that has appeared for many years.

"English for Italians" is the title of a forthcoming book by Miss Edith Waller which teachers in Italian neighborhoods and social workers should find of considerable usefulness. The William R. Jenkins Co., who will issue this book, also announce a French-English and English-French Dictionary, by Professor A. S. Collot of the University of Oxford, and "Forms for Analysis and Parsing" by Mr. A. E. Sharp.

The Abbey Company, of Chicago, announce that they have acquired from Messrs. Paul Elder & Co. all rights in "The Abbey Classics." They will add to the series Whittier's "Snow-Bound," with a critical introduction by Mr. Walter Taylor Field. The Abbey Company also announce "A German Christmas Eve," the Christmas episode from Heinrich Seidel's "Leberecht Hühnchen," translated by Miss Jane Hutchins White.

The Lloyd Memorial Library, at Winnetka, Ill., which was begun by the late Mrs. Henry Demarest Lloyd in memory of her husband, has been finished by her sons John and Henry D., and is now presented to the town as a memorial of both parents. About twenty-five thousand dollars has been spent on the handsome building, which, in accord with one of Mrs. Lloyd's provisions, has the novel feature of a combined club-room and smoking-room in the basement.

Dr. Percy Louis Kaye has prepared for The Century Co. a volume of "Readings in Civil Government" to be used in schools as a companion to Mr. S. E. Forman's admirable "Advanced Civics." The readings are not for the most part documentary, but rather extracts from the writings of eminent publicists, all the way from Hamilton to Governor Woodrow Wilson. The selection is judicious and highly informing, and we could hardly imagine a book better fitted to supplement the ordinary text-book of this subject.

"The Life and Times of the Right Honourable Cecil John Rhodes, 1853–1902" is the title of the authoritative biography of the great builder of South Africa which is only about to appear — eight years after Rhodes's death. The book is written by Sir Lewis Mitchell, of the Executive Council of Cape Colony, a trustee and executor of Rhodes's will and formerly his private secretary. It is a comprehensive work in two large volumes, and will be published about the middle of November by Mr. Mitchell Kennerley.

During the past summer arrangements have been completed by which the Cambridge University Press assumes the British agency for the books and journals issued by the University of Chicago Press. The understanding is that the Cambridge Press shall have exclusive right to the sale of these publications throughout the British Empire (including Egypt) in the eastern hemisphere. The connection thus formed between the newest of the great universities with one of the oldest, should be a matter for congratulation in both countries.

List of New Books.

[*The following list, containing 276 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND REMINISCENCES.

The Digressions of V: Written for his Own Fun and That of his Friends. By Elihu Vedder. Illustrated in photogravure, etc., large 8vo, 521 pages. Houghton Mifflin Co. $6. net.

William Sharp (Fiona Macleod): A Memoir. Compiled by Elizabeth A. Sharp. Illustrated, large 8vo, 343 pages. Duffield & Co. $3.75 net.

Grover Cleveland: A Record of Friendship. By Richard Watson Gilder. Illustrated. 8vo, 270 pages. Century Co. $1.80 net.

Under Five Reigns. By Lady Dorothy Nevill; edited by her son. Illustrated, large 8vo, 349 pages. John Lane Co. $5. net.

George Romney. By Arthur B. Chamberlain. Illustrated in photogravure, etc., large 8vo, 419 pages. Charles Scribner's Sons. $4. net.

Peter the Cruel: The Life of the Notorious Don Pedro of Castile. By Edward Storer. Illustrated in photogravure, etc., large 8vo, 353 pages. John Lane Co. $4. net.

The Herkomers. By Sir Hubert Von Herkomer. Illustrated, large 8vo, 263 pages. Macmillan Co. $2.50 net.

The Love Affairs of Lord Byron. By Francis Gribble. Illustrated in photogravure, large 8vo, 380 pages. Charles Scribner's Sons. $3.75 net.

The Dauphines of France. By Frank Hamel. Illustrated in photogravure, etc., large 8vo, 413 pages. James Pott & Co. $4. net.

Kings' Favorites. By Francis Bickley. Illustrated, large 8vo, 309 pages. John Lane Co. $3.50 net.

Madame de Montespan and Louis XIV. By H. Noel Williams. With photogravure frontispiece, large 8vo, 384 pages. Charles Scribner's Sons. $2. net.

Through Five Administrations: Reminiscences of Colonel William H. Crook. Edited by Marguerite Spalding Gerry. Illustrated, 8vo, 280 pages. Harper & Brothers. $1.80 net.

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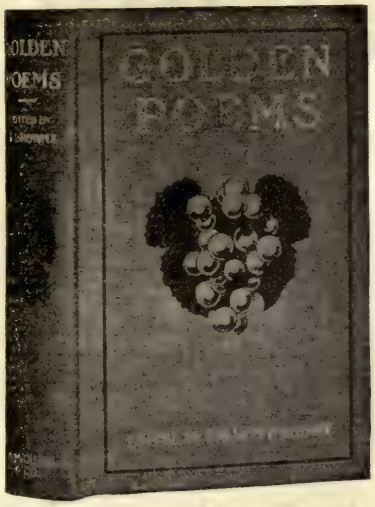

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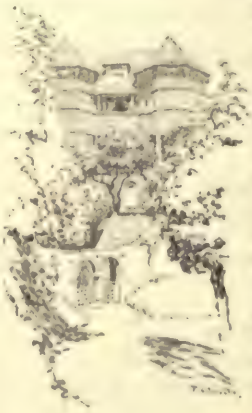

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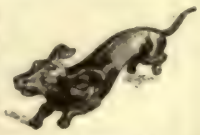

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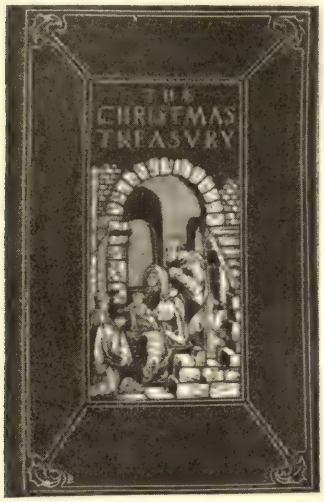

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Abridged Report from the London Times, Saturday, October 22, 1910

The Encyclopædia Britannica

THE NEW EDITION

A DINNER was held at Claridge's Hotel last night, by invitation of the Chancellor of the University of Cambridge, on the occasion of the undertaking by the University of the publication of the new (eleventh) edition of the "Encyclopædia Britannica." The Chancellor (Lord Rayleigh) presided, and among those present were the following officers of the University:

The Vice-Chancellor (Mr. Scott, the Master of St. John's), the representatives in Parliament (Messrs. Butcher and Rawlinson), the Master of Corpus Christi, the Master of Downing, the Master of Gonville, and Caius, the Provost of King's, the Master of Magdalene, the Master of Pembroke, the Master of Peterhouse, the Master of St. Catherine's, the Master of Selwyn, Sir Clifford Allbutt, Sir Robert Ball, Sir George Darwin, Sir James Dewar, and Sir Joseph Larmor.

Among the other guests were the American Ambassador, the Bishop of Ely, the Chancellor of the University of Manchester (Lord Morley), the Chancellor of the University of Aberdeen (Lord Strathcona), Lord Gorell, Lord Justice Fletcher Moulton, Lord Justice Buckley, Sir Alfred Lyall, Mr. Alfred Lyttleton, M.P.; the Vice-Chancellors of the Universities of London, Manchester, Wales, and Glasgow, the Principal of the University of London, the editor (Mr. Chisholm) and staff of the Encyclopædia Britannica, the secretary (Mr. Wright) and staff of the University Press, Sir William Crookes, Sir A. Geikie, the Hon. Arthur Elliot, the Hon. C. A. Parsons, Sir Harold Harmsworth, Sir Ray Lankester, Sir Wm. Ramsay, Mr. Moberly Bell, Mr. Edmund Gosse, Mr. Frederic Harrison, Professor Sedgwick, and Mr. Andrew Lang.

The Chancellor, in proposing the toast of "The King," announced that his Majesty had consented to accept the dedication of the new edition of the Encyclopædia Britannica [cheers], and that the President of the United States had also accepted a similar dedication.

The President of the British Academy (Mr. S. H. Butcher, M.P.) proposed the toast of the "Encyclopædia Britannica." He said, in part, that the "Encyclopædia Britannica" was a very remarkable book in its traditions. The first edition went back 140 years, but the eleventh edition had now passed into the hands of the University of Cambridge. It was to come out in 29 volumes; it had 27,000 pages, 40,000 articles, and more than 1,500 contributors. These contributors were men of great distinction, not only in this country, but all over the world; and with its India paper and some other of its physical characteristics, the weight of the 29 volumes was 30 lbs., all the volumes being compressed into a space of about two feet. [Laughter and cheers.] How did this book come into existence? Who made it what it was? Who had created this new edition? It was more than a new edition; they might say that it had been rewritten as compared with the ninth or tenth edition; and the work was due to the editor, Mr. Chisholm, perhaps, also with the help of his assistant, Mr. Philips. He had been silently at work on this edition for eight years, and had been able to produce an edition which was a quite original thing in the history of encyclopædias. He had obtained the help of expert advisers, and through the aid of *The Times* had been able to establish relations with all the world. It seemed to him that there were two interesting and original features of this new edition. The first was that the book would be a complete and uniform whole. Through all these eight years the editor had kept all the parts of the book in relation one with the other. He had kept in touch with the contributors, and had made them know what the other collaborators were doing. He so set to work that the book received a structural unity of its own. This was the first novel feature of the "Encyclopædia," because hitherto each volume had been a distinct and separate unit. Now for the first time the book, though of immense variety, was a unit. Hitherto there had been curious inconsistencies and discordant articles introduced into different volumes. They had this peculiar result from such an intellectual creation which had come into existence during an interval of fourteen or fifteen years. There was now an end of that irregularity, and this was a very great achievement. For the first time they had a real book, a book with structural unity, not a set of discordant monographs.

The second characteristic of the new "Encyclopædia" was that it kept pace with the forward movement and march of progress, and of the spirit of expansion in every domain of knowledge. They were aware that in the last thirty or forty years every form of knowledge had gone ahead at an extraordinary and accelerated rate, not only in the physical sciences, but in humanistic science—history, literature, and archæology. In order, therefore, to bring this "Encyclopædia" up to date, it was necessary to revise the old one and even to rewrite it from the beginning. The new book, therefore, was no longer a mere record of the past, but it was to some extent an anticipation of future discoveries. It gave not only an insight into the past, but it gave a foresight of the future, a spirit of progressiveness, and a display of the enlargement of all the boundaries of knowl

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edge. Surely, that was a splendid result to achieve, a splendid hope to have opened up? He observed in the list of contributors the names of writers belonging to the organized societies representing knowledge, some of the best men we had. There was, moreover, no limit of nationality in the selection of writers. Some of the 1,500 writers belonged to the Colonies, India, the United States, Germany, France, Italy, Holland, and even Japan. Those who had planned the book, therefore, and carried it through to completion, had done so inspired with the progressive spirit of science, having devoted to every branch of knowledge the kind of spirit which many would naturally feel might only belong to the more rapidly advancing forms of physical science. He believed that Cambridge was a fitting home for the new "Encyclopædia." The University was a living organism; its roots were in the past; it was a thing of gradual growth; it looked on to-day and to-morrow; and its hopes stretched out into the future. He expressed the hope that by possessing and controlling such a book as this Cambridge might become—more than it ever had in the past—an inspiring center of world-wide intellectual life, and able to carry out not only its national but also its international function. [Cheers.]

Mr. Hugh Chisholm, who was cordially greeted, while warmly thanking Mr. Butcher for the kind things he had said about him individually, insisted that it was in his representative rather than his personal capacity that this very remarkable compliment was paid him. During the last seven or eight years he had been at the head of what had been really, though unrecognized by the world, a sort of college research, because he knew that the sort of book they wanted to bring out could not be made without it. An encyclopædia was, of necessity, in a way, a coöperative work, but the mere collecting of the work of a number of different distinguished authors did not make a work really coöperative. What they had done in the case of this particular edition was to make it really coöperative through the instrumentality of his editorial staff. It was universally recognized that the Ninth Edition, in spite of the faults that were due to the method of its compilation, was, on its merits, a very fine edition indeed, and he had certainly endeavoured not to lower the ideals of Robertson Smith and the editors of those days. The "Encyclopædia Britannica" was never a mere reference book. The various editions of it had been among the actual sources through which progress had been attained, in the exposition of many important branches of knowledge, and they had attempted to maintain that tradition in the present edition. But while keeping it an authoritative book and a collection of contributions from men who were making progress in all the subjects of knowledge, they had made it a very much better reference book than it was, and had given, he thought, a broader interpretation to the general principle. The "Encyclopædia Britannica" long ago ceased to be purely Scottish, but it still remained in the Ninth Edition a predominantly and rather narrowly British book. It took an entirely British point of view in a great number of subjects. The phrase in some of its articles "in this country," meaning England, rather represented a certain mental attitude on the part of the contributors. The idea which ran through the whole of the new edition was that British interests were best served by giving the reader all the relevant information about any subject, whether it affected foreign countries or the homeland. Every single subject in the new edition was treated in what was really the only proper method, the comparative method. The book was not written purely for Englishmen, although his own feeling was that British interests covered the whole world. The important thing was to give the English-speaking peoples an insight of what was going on in other countries. That was done in a capricious way in the Ninth Edition in the legal articles, but they carried out that principle in every sort of article in the new edition. He believed that Cambridge, by disseminating through all its educational channels the contents of this book, would really be doing a great work to advance popular culture and to give a real impetus to the desire for accurate knowledge.

The American Ambassador, in reply to the toast of "The Guests," with which his name was associated, said he thought there was a general consensus of opinion among the scholars of the world that the one Encyclopædia to which they all looked for the most comprehensive, the most complete statement of facts relating to any particular subject, was the great "Encyclopædia" with which they had to do that night. He thought, also, that there was very general satisfaction among the scholars of the world that this great work of reference was passing now from private control and from private editorship into the hands and under the responsibility of one of the two great Universities which for so many centuries had been the home of national, and perhaps he might venture to say, international scholarship. There was a certain satisfaction, too, in feeling that it had passed under the control of the University of Cambridge—that one of the two great Universities which was popularly regarded at least as being specially given to scientific accuracy of investigation and to mathematical precision of statement. Those were the very qualities for which they looked most of all in a book of refer-

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ence. A great scholar of Cambridge some centuries ago said that he proposed to take all knowledge as his province. The boundaries of human knowledge since that time had been enormously expanded, and no great son of Cambridge would now venture to say that he took all knowledge as his province. He might, perhaps, aspire to know everything about some one thing; he certainly could only hope after that to come up to what was an American definition of education—to know something about everything. But the one great work to which they all did go if they wanted to know something about everything was the "Encyclopædia Britannica." Far be it from him to say that there was not a very large class of subjects on which American encyclopædias were not better. He meant to say subjects in which Americans were specially interested. Perhaps to that extent their encyclopædias were one-sided. He did believe, however, that it was the general judgment of the scholars and investigators of the world that the one book to which they could go for the most complete, comprehensive, thorough and absolutely precise statements of fact upon every subject of human interest was the one for which the University of Cambridge was henceforth to be responsible to the world of letters. It was difficult to enhance the authority of the great work the University had taken in charge. But if there was one thing which could be done to enhance its reputation they had done it. They had secured the authority to send it out to the world not only under their own *imprimatur*, but bearing the great names of the two chief executives who divided between them the government of the—he had almost said the undivided and indivisible English-speaking race—a race which was united in its history, united in its language, united in its pride, in the past, and united in its hopes and aspirations for the future. [Cheers.]

The President of the Royal Society (Sir Archibald Geikie) submitted the toast of "The University of Cambridge."

The Chancellor (Lord Rayleigh), in reply, said that what, perhaps, came home to him most in connection with the new edition of the "Encyclopædia" was the great advantage it would enjoy from the nearly simultaneous publication of the various volumes. Many of them might remember the absurd results which might arise from piecemeal publication as given by, he believed, the Autocrat of the Breakfast Table. He described the case of a person who, having come across only one of the early volumes, knew everything about the Alps and the Andes, but had never heard of the Himalayas or the Rocky Mountains. Continuing, the Chancellor said that his connection with the "Encyclopædia Britannica" went back some little time. He knew the former editor, Dr. Robertson Smith, who said that if he wanted an article of a serious character, inspired by wide and accurate knowledge, he generally looked for a Cambridge man as the author. It was implied, if not directly stated, that if he wanted a more general or ornamental treatment he might turn to the sister University. This was one of the matters in which, he thought, they might learn something from the sister University. At Cambridge they needed and were proud of their specialists, but even a specialist was none the worse for having command of language and grace of style.

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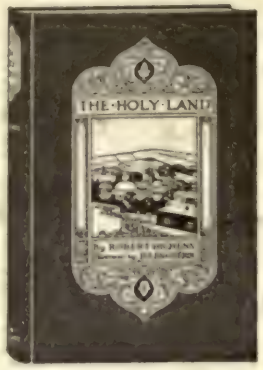

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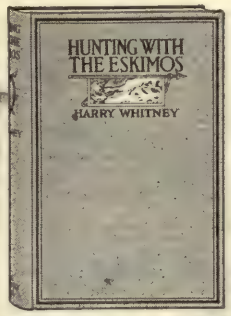

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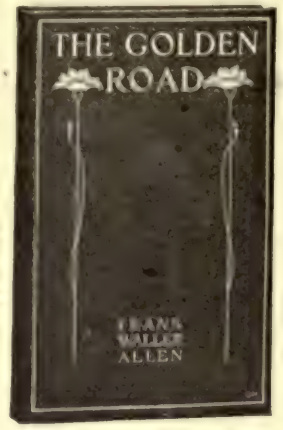

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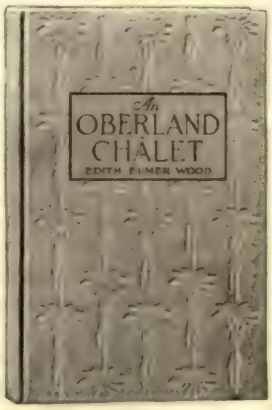

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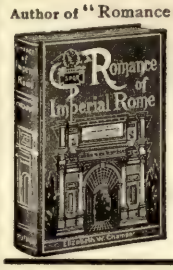

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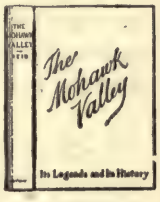

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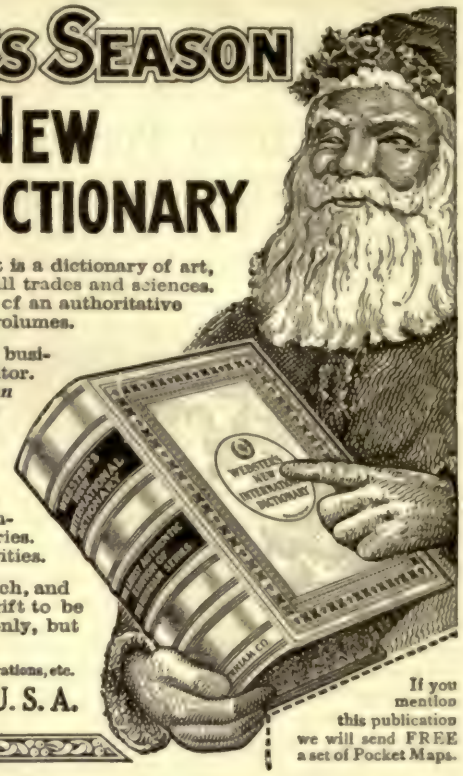

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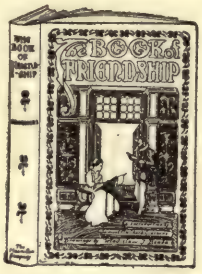

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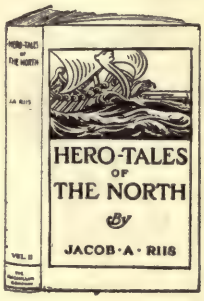

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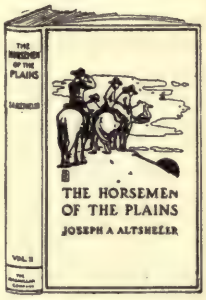

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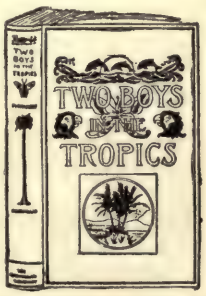

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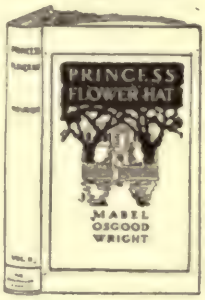

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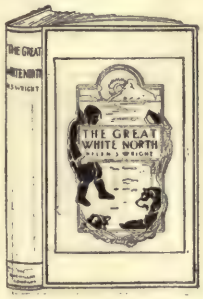

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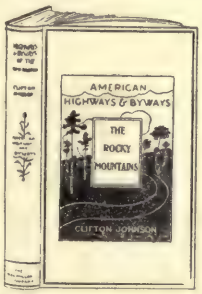

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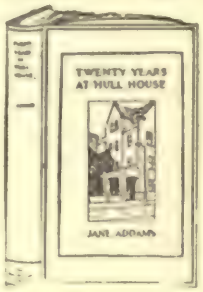

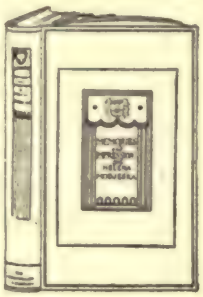

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TOLSTOY.

The great Russian moralist who died ten days ago reached the venerable age of Goethe, and was as distinctly as Goethe the most commanding figure in the whole world of contemporary letters. With Tolstoy the last of the nineteenth century giants has departed, although the twentieth century has run but a single decade of its course. Swift's epitaph might serve for him, for he has found rest *ubi sæva indignatio ulterius cor lacerare nequit;* his torn and indignant spirit could no longer bear to live among a people fast lapsing into barbarism, a people that has wellnigh forfeited all claim to be reckoned among the civilized communities. Pathos unutterable and spiritual tragedy are mingled in the story of those closing days in which he went forth into the solitudes to draw his final breath. Like Lear, he was driven out into the storm, and wandered distracted over the heath. He would not have relished the comparison, because he was blind to the splendor of that fictive counterpart of his own perplexed soul, but those

who were gathered about him at the end might well have murmured, "Vex not his ghost!" as he passed into the valley of the shadow.

In the happenings of recent years in Russia, its stifling of every aspiration toward freedom, its bloody orgies of administrative revenge, its foul perfidy revealed in the rape of Finland, there may be found ample cause for the gloom that enfolded Tolstoy's soul in the evil days upon which he had fallen; yet could he have realized to the full his world-wide influence for good, some light might have found its way into his darkness. For he was, despite the seeming moral inertia of his environment, the most effective preacher of his time; his voice stirred the deeps of many waters that appeared stagnant, and its vibrations thrilled responsive hearts the world over. It was not by argument that he prevailed, but by direct appeal to the saving instinctive elements of the human consciousness. His reasoning was often childish, but his moral passion was overwhelming in its force. Thus, one need not accept the Tolstoyan conclusions to be a Tolstoyan in spirit, and those who upon purely intellectual grounds must maintain the attitude of antagonism may without shame pay the tribute of reverence to his whole-souled sincerity. His essential service was to persuade men to go straight to the heart of the fundamental problems of life, to strip them of their wrappings of custom and prejudice and tradition, and to solve them in the terms of an all-embracing human sympathy.

The key to all these problems, Tolstoy held, was to be found in the gospels. He believed that Christianity — the literal teaching of its Founder — was workable. He saw clearly enough that it had not worked hitherto, and that the poet's despairing cry was only too well justified by the historical record.

> "The nineteenth wave of the ages rolls
> Now deathward since thy death and birth.
> Hast thou fed full men's starved-out souls?
> Hast thou brought freedom upon earth?
> Or are there less oppressions done
> In this wild world under the sun?"

One may make a comparison between literal Christian teaching and the literal text of the Constitution of the United States; just as the latter has been made into a working instrument by a long line of decisions of the Supreme Court, so the former has been given practical expression as a guide of conduct by the glosses of ecclesiastical tribunals, has been fashioned into an effective system by the opportunism of the Church which stands as its visible and official embodiment. Now just as there are those who claim that our political salvation lies in a recurrence to the fundamental principles of civil liberty as set forth in the Constitution and the Declaration, so there are those who believe that in the New Testament, strictly interpreted, may be found a panacea for all the ills of modern society. Tolstoy was of those who shared this belief, and it never found a more appealing and eloquent champion. Was his light a marsh-fire or a beacon? We may do no more than put the question. The subject is immensely complex and infinitely debatable. He, at least, had no doubts, and his faith has powerfully influenced many wavering souls.

The voice is stilled, but the record remains. It is a record assailable by logic at many points. It is weakened by inconsistency and paradox, by touches of mysticism and fanaticism, by a repudiation of many of the real conquests of civilization, and by an almost incredible lack of the historical sense. Its method is that of didacticism rather than of art, forgetful of the eternal truth:

> "Tout passe. L'art robuste
> Seul a l' éternité."

But it is all aflame with the passion of the prophet, and its accents have a resonance that the echoes will prolong. Yet we cannot help feeling that his power would have been more lasting, and his influence exerted in ways subtler but ultimately more effective, had he not, midway in his career, allowed the exhorter in him to get the better of the artist, yielding to the emotional stress of his overwrought soul. Despite the temptation to speak only words of praise in this hour when the world mourns the loss of one of its greatest and best, we are yet constrained to repeat our words of twelve years ago, written upon the occasion of his seventieth birthday.

> "When his living personality shall have passed from the view of men, when his tracts and his parables and his religious polemics shall have taken their place in the intellectual lumber-room which contains the vagaries of great souls gone astray, when his autobiographical writings shall be valued only as curious revelations of a mind out of joint, he will be remembered and admired and extolled as the author of 'War and Peace,' that epic of the Russian people in the most tragic hour of its consciousness; of 'Anna Karénina,' that sincere and poignant portrayal of a group of intensely human souls; by the slighter and earlier sketches of the Crimean War and the Cossacks and the Caucasus that exhibit in some respects a finer art than the two colossal productions by which he is best known. . . . Men will smile at the color-blindness of his æsthetic writings, and at the pathetic lack of the historic sense so characteristic of his social and religious philosophy, but they will have only respect and wonder for his achievements during the years before he set about the hopeless task of reforming the world."

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If pure happiness can fall to man it must surely be the lot of the Landscape Painter. He realizes Spenser's ideal, and enjoys delight with liberty. He is the real Aladdin, with the Lamp in his color-box. This makes him master of the world. From it he can evoke forests and streams, palaces with rich domains, cottages where tranquility abides. Only perhaps his genie does not always rise to his bidding with huge silver salvers laden with dishes or smoking with rich viands. But perish such low, material gratifications! Even if house rent is lacking he is so free of nature that he ought to be able to lodge in a tree, like the French poet, "third branch to the right."

The greatest of men have been tramps,—Homer, Socrates, Dante, Cervantes, the founders of religious orders, not to speak of more sacred names still. Some of these their fellow-beings have imprisoned or hanged—in order, I suppose, to give them some visible means of support. The Landscape Painter's business is to tramp, to explore nature, to be blown about by breezes on the heights, to burrow into the valleys, to eat his noonday bite by curling brooks, to bivouac if need be on bedded leaves, to be of kin to beasts and birds and butterflies, to say to the ass, like St. Francis, "My Brother"; and when he has won the wise and healthy secrets of these things to bring them back to man in his crowded city dens as restoratives and inspirations.

What a life is his! Perhaps, like the lower order of tramps, Winter may drive him into city quarters; but when Spring breathes its first enchantment over the land he is out again where real existence is possible. He goes before the Gypsies and takes the winds of March with his beauty, if he has any. He hunts out the likeliest and loveliest localities, and is the real advance guard of the great army of summer boarders which follows where he leads. He is always Dr. Syntax in search of the picturesque. Perhaps nearly every attractive Summer resort in this country has been first discovered and exploited by artists. The quaint and natural in human life appeal to him as much as landscape splendors, and he is the real leader of revolt against the artificial and sybaritic existence of the rich. It is the artist who discovers those delicious villages where life is lived as in a world remote or a forgotten century; or those individual inns which stand out in the memory like red letters in a missal. He is usually so simple in his tastes that he melts into this life as water does in water. The man of letters counterfeits all these tastes and traits, and because words are more portable and fly about the world easier than pictures he gets the credit for these returns to nature,—but the artist is the man.

However, business is business. The Landscape Painter is not out primarily for his health, or to gratify his instincts for the quaint, the charming, or the unexpected. He is bent on the conquest of the outer world. It is for him to over-run nature as Alexander or Napoleon did the empires of man, and to put the stamp of his mind on the scenes he recreates. Sometimes he makes a march to Moscow, but oftener he conquers and gives almost as much as he receives. For while he cannot compete with nature in details, while he cannot begin with his pigments to rival the infinite delicacies or splendors of form and color in the actual world, he can group and arrange these things better, or at least more significantly, than Nature. Nature, like Cromwell, is careless of the warts; but the artist can eliminate, thrust back, bring forward, soften or make vivid any part of the scenes he paints, and can transform the most commonplace of these into something which resembles the portals of Fairyland. Sermons in stones, books in the running brooks, are also in his line, and he can throw over Nature whatever he possesses himself of gaiety or melancholy,—he can add to it a tragic grandeur, and cast upon it the reflection of human fate.

To struggle with the problems of light and shade, of projection and distance; to deal with the sky as a great drop-curtain which rises and falls on the scenes of the world; to realize the clouds which build up their architecture of domes and towers, throwing shadows upon each other or upon the earth beneath as they sweep over it; to handle some frond of foliage where half the leaves are like little mirrors reflecting the light of the sun and the other half are intricately confused in their own forms by the shadow of their neighbors; to paint the forest depths where rays of light are like visitation of angels and gild what they touch with floating gold; to reproduce that visionary light which at sunrise or sunset bridges the sky in an instant, and falling at one's feet turns the most ordinary objects to appurtenances of the Age of Gold; to re-create the mystery of twilight when dusk gathers in the trees and night creeps close to earth's bosom, while above, as day departs, the moon's bowl fills, the moon's bowl glows, and with it all the starry chalices; to reveal

the glamor of the moon's torches as they move below, entangled in boughs and bushes or marching in broad procession along avenues embanked in shade; to give permanency to Spring's half nude graces, or Summer's rich pomp, or Autumn's wistful but glorious fading, or Winter's sculpturesque outlines, — these are the labors and the delights of the Landscape Painter.

And when he returns to his city studio, — room so unlike all others, a chamber by night, a working place by day, strewn with implements of his craft, and with cooking conveniences in a corner, — when he returns here what sheaves he brings with him, what rich spoils of conquest! That his pictures are unsalable is of little import. A man cannot have everything. He cannot get heaven and have rosewood furniture and velvet carpets at the same time. He may not even have accumulated a wife and children, but he has espoused the day and begotten the stars.

Literature has been strangely neglectful of the Landscape Painter. It has an affection for huffing heroes and people of action, captains and men-at-arms. When it turns to the arts at all for characters it takes up with its own kind. And it must be admitted that literary men are better fun than their gentler brothers of the brush, — that their wits are brighter, their lives more interesting, that they deal more in love affairs, have more wives, and so become generally dear and delightful. Even literature incarnate in George Sand, who devastated all the other arts and sciences by her conquests, disdained having an affair with a landscape painter.

I can recall no great literary creation of this profession. Poets, novelists, actors, figure and flourish in fiction. Thackeray even gives us that great artist of sauces, M. Alcide de Mirobolant. But the painter is forgotten. The dramatists of course have no use for him. I think the only occasion on which he appears in person in Shakespeare is the brief satirical glimpse of the portrait painter in "Timon of Athens." Molière, who painted and satirized all other kinds of men, left the artist out — though he must have known the Court painters of Louis XIV. Goethe, too, although he struggled hard to become an artist himself, did not devote any creative effort to bodying forth one of the craft. He drew poets, actors, even landscape gardeners, but the man of the brush he ignored. The epic and narrative poets also ignore him. Antiquity simply does not know that he exists. Dante devotes two lines to Giotto and Cimabue. Milton, Dryden, Wordsworth, Byron, Shelley, Keats, Hugo, — what have any of them done for the painter? Tennyson has his Lord of Burleigh, with the slighting — "He was but a Landscape Painter." Browning alone gives us some adequate sketches of artists, of which the one depicting the tortured soul of Andrea del Sarto is the greatest.

The novelists are a little better. Rousseau's St. Prieux was an artist. That tame specimen of the genus homo, Waverley, sketched; as did Colonel Mannering. The hero of "St. Ronan's Well" has a false glamor thrown over him by the imputation that he is an illustrious artist. Charles Reade's Triplet, being capable of all, might probably have painted landscapes, but there is no record that he did. There is no artist, I think, in Jane Austen's books. Charlotte Brontë makes Jane Eyre a landscapist, and a wonderful one if the description of the sketches she shows Rochester is exact. Mrs. Humphry Ward starts one of her heroes as a landscape painter, but she soon involves him in that web of fine folk and important affairs which she delights to weave and which has no possible human interest. Thackeray, half artist himself, did little to bring the painter into the realm of literature, though Clive Newcome does make a valiant attempt at art; and Dickens did less, though Alfred Jingle could paint. Truly, printer's ink has not been wasted on the artist. The best creation of the kind I can think of in literature is the Scotch landscapist in William Black's "Shandon Bells." He is worth more than any figure in "Trilby," though the latter is doubtless the most important piece of literature which is all about artists. Its instant acceptance showed that the world was hungry for knowledge of the habits and manners of these little-known animals.

History and biography of course come to the rescue of the artists, though even here they get much less than their just proportion of attention. Vasari's "Lives" are comparatively full and fairly attractive, but we get little about the jolly, rollicking Dutch artists, and only dry scraps in regard to the French and Spanish men. There are no art biographies, I believe, that can compare in affectionate labor and rich detail with a score of literary memoirs.

Something has been made up to the artists by the great critics. Fromentin, Ruskin, Meier-Graefe, and others have given to the works of the great painters a profound analysis and splendid praise. Ruskin is rather under a cloud with the artists at present, though they ought to sacrifice a hecatomb to him every year. He

opened the eyes of the great mass of English readers, taught them that the Earth was something more than a place to plant potatoes in, and that the chamber of the air served other uses than that of respiration. And he made the art which reported these other purposes of Nature respectable and popular. His criticism erred in a hundred particulars. He was half wrong in his central principle that great art is the praise of God, — it is just as often the praise of the Devil, or at least an uncriticizing exhibition of him. He was totally wrong in his insistence on actual truth in painting, — in demanding that things be painted as they are rather than as they seem. He was largely wrong in both his apotheosis of Turner and his depreciation of Whistler. But when all is said and done, there is a great balance of right thinking and teaching to his credit.

Literature and painting are the most closely allied of the arts. The domain of literature is immeasurably the wider, that of painting the more definitely realized. The trouble with painting is this: it is not and cannot be known except to a few. Black and white or colored reproductions do something to spread a knowledge of it, but these do not give the real vision of the artist; whereas a book repeats exactly to the reader what the writer created. It is perhaps this comparative secrecy and seclusion of the artist's work that accounts for his little prominence either in the real world or the literary report of it.

CHARLES LEONARD MOORE.

TOLSTOY'S ATTITUDE TOWARD THE WOMAN PROBLEM.

"That remarkable piece of stupidity which is called the rights of women," is the great Russian iconoclast's summary of the modern woman's insistent demand for the right of self-expression in all fields of endeavor. That remarkable revolt against tradition and established ethical and moral laws, the book that epitomizes his revolutionary tenets, "What to Do," deals uncompromisingly with the woman problem. From the point of view of the most Russian of all the Russians — a man who has not been out of his own country in fifty years — Tolstoy shows a keen appreciation of woman's status in the world. He is guided chiefly by the eternal verities. He exalts motherhood, and maintains that woman can be dominant only through her power to effect the salvation of man. He says: "As stated in the Bible, a law was given to the man and the woman, — to the man, the law of labor; to the woman, the law of bearing children. Although we, with our science, *avons changé tout ça*, the law for the man, as for the woman, remains unalterable."

Why should this credo, the outcome of his demand that we base all our actions on the most primitive interpretation of the law of brotherly love, seem reactionary? In trying to lift what he considers the burden of twenty centuries of so-called civilization and progress from the shoulders of suffering humanity, Tolstoy sees only one path to right living: a return to primitive social conditions. But he reconciles us to his stern demands by pointing out the wide, almost unlimited, scope of woman's work and influence: "Women form public opinion, and women are especially powerful in our day." These two expressions would seem to give the antipodal points in his attitude toward woman's emancipation. From both points of view, he places woman on an exalted plane. And yet we are constrained to voice some doubts. Will a return to the patriarchal conditions which he lauds as conducive to greater human happiness produce a loftier ideal of the marital union? Does a realization of his ideal regarding woman's sphere and influence mean a denial of the ultra-modern woman's demands in their highest sense?

Countess Tolstoy's reference to her own position is singularly suggestive. "When I married Count Tolstoy, I had modest ideas: that is, I was willing to be second; he made me advance to first place. Since then he has desired to make me third. *Eh bien non!* I shall hold to second." In his own life, Tolstoy has been true to his championship of the old-time ideal of woman's position in the conjugal relation. He and his wife have always enjoyed the higher sense of companionship that is the result of perfect harmony and broad intellectual sympathy and understanding. The Countess Tolstoy is a woman of high intellectual attainments. She has never favored the aggressive measures of her modern sisters, probably because she finds that she has all the rights she can do justice to. Until her daughters were old enough to assume that duty, she was her husband's amanuensis; and she has always been the guardian angel who has protected him from the evil that might result in some cases from the extreme application of his theories. "In her conduct and bearing toward her husband and his literary productions," says her brother, Mr. Behrs, "she always reminds me of a religious worshipper and zealous guardian of some sacred fount."

Tolstoy has always been deeply convinced of the mission of women as teachers. It is to be deplored that his own schools, in which his wife and daughters supervised the splendid work done, could not stand against Russian immutability. His aim to reform men, not methods, had some chance of realization in his own and his family's attempts to train young minds in the way they should go. His ideal of human fellowship and service could hardly be more practically applied than in his repeated admonitions to mothers as the pillars of the world's moral foundation. He censures the modern tendency toward over-indulgence, with its consequent weakening effect; and he fears for the future of the race when he

warns us against "bolstering up this delusive life of ours with the aid of our science and art." Woman, the altruistic half of humanity, should know no higher mission than to lead toward the realization of man's highest endeavors.

It is hard to reconcile this conception of woman's rights with her demands, in this dynamic age. We must not forget that Tolstoy repudiates all force, all oaths of allegiance, and every social institution. Woman's aggressive measures for the attainment of what she deems her rights would come under his ban as being coercive. Militant suffrage he thinks abominable. How would a man of Tolstoy's convictions meet the argument of the eminent Frenchwoman of revolutionary fame, who demanded equal suffrage on the plea that a woman should have the right to mount the platform as long as she is conceded the right to mount the guillotine? According to Tolstoy, no human being is free so long as anyone has the right to sanction or forbid that person's actions by threatening violence.

Those of Tolstoy's heroines who strike the right balance between head and heart in dealing with the problems of life are often a negative embodiment of his ideal woman. He places the blame for many wrecked lives on the prevailing false standards of social purity and conjugal honor. The "Kreutzer Sonata" has evoked the anathemas of many who could not sanction its moral perversities, and its author has been accused of having brought about a most dangerous unsettling of our moral and ethical codes. So far as the book's influence on immature minds is concerned, its jarring exaggerations and repulsive details reveal little more to them than abnormalities of the untamed Slav temperament. There are brutal biological facts and ugly truths that Tolstoy tells unflinchingly, and they see only these from their myopic viewpoint. But the motive of the book is not a reversion of the moral code; it is a much-needed arraignment of the causes that are responsible for much of the world's conjugal misery. Translated into action, the "Kreutzer Sonata" would bring about social chaos. As a preachment from one of those fanatics of to-day who become the prophets of to-morrow, it must be regarded as holding the germ of a theory that leads in the right direction.

George Meredith, that master interpreter of "the eternal feminine," called Anna Karenina the grandest woman in the whole range of fiction. Let us see how the heroine in this tragedy of a sinful love reflects what her creator demands as a woman's inalienable right,—"not the support of social conventions, but the laws of her own being," in the words of the most modern champion of her sex, Ellen Key. Anna's character reflects what the author has gained in sympathy and understanding, as does each of the women in his later works. Shortly after the publication of "Anna Karenina," Tolstoy astonished the world by his remarkable change of attitude toward the masterpieces that had raised him to the pinnacle of success. The subsequent volumes of religious essays and philosophical confessions contain comparatively few allusions to woman and her sphere, except in his general admonitions to mankind to strive after the Nazarene ideal as applied to creed, to man's duty to his fellowman, to his country, and, not least of all, to woman's place and work in the world. His denunciatory words first quoted as referring to modern suffrage are so comprehensive as to need little elucidation, other than that contained in his creed. Not long ago, Sonia Rubenstein, a little girl living in Kief, asked Tolstoy if there is a God in Heaven. His reply embodies the fundamental idea in his philosophy of life: "God is not in heaven. He dwells within each of us. God is what gives life to all living things. We only know God through love. God's whole law is that we love Him and our neighbor. The greatest happiness in the world is to love all." In "Anna Karenina," he urges a higher ideal of the marriage relation, based on a higher standard of social ethics. Divorce is never justifiable in his eyes. Our American institution of rapid and easy release from galling marital bonds he considers the appalling outcome of woman's clamor for equal rights and of a growing deterioration in domestic life. From his contention in the "Kreutzer Sonata," that most modern marriages are sinful, it would naturally follow that he considers an indissoluble union a fit punishment for the sin committed.

In urging the right to a regenerated life through redemption from sin, Tolstoy preaches a magnificent sermon in the tragedy called "Resurrection." Maslova, the fallen woman, is as sympathetically portrayed as the mysterious "Madame X" of the French dramatist, who recently moved two continents to tears. Both authors plead for a right that an unjust moral law denies the woman and grants to the man. Tolstoy demands sympathy, personal service, and the merging of one's personality, as the only acceptable aid we can give to sinners.

Browning's noble words, "Trust God: see all, nor be afraid!" might serve as a beacon-light through the awful labyrinth of sin and degradation as revealed in "The Power of Darkness." Its revolting realism would be utterly disheartening, were it not for the author's powers of divination in showing the spark of eternal fire through the dross. These low degenerate human beings are products of Russian civilization, which produces criminals of a type of perversity strange to occidental minds. That he arouses even a trace of pity for them, is an eloquent tribute to his genius and his sincerity. Our occidental point of view, and many inconsistencies in the application of Tolstoy's theories, together with our lack of understanding of the forces at work in a benighted country like Russia, make a woman such as Nikita's mother appear like some hideous un-human creature from a nether world. And yet, does not the history of crime in our own country offer parallel cases?

A recent announcement that the first woman's rights association has been formed in Russia, is a promise of the dawn of a better future for the down-

trodden — men or women. The chief aim of the association seems moderate in scope: to agitate for the modification of Premier Stolypin's land act, with the ultimate aim of enabling women to join in the land-purchase scheme and to become landowners. Had Tolstoy lived, it is not impossible that his wide influence and undoubted sincerity—despite his inconsistencies — would have been thrown in favor of these progressive measures. He has shown that true advancement is not necessarily a departure from tradition, nor an under-mining of time-hallowed rights and privileges. After all, his Utopia has more of the right spirit of modernity than some of its most enthusiastic disciples might be willing to admit.

AMALIE K. BOGUSLAWSKY.

CASUAL COMMENT.

A FORGOTTEN AMERICAN POET is pleasantly recalled in one of the chapters of the just-published Stedman "autobiographic biography." When Mr. John Lane, the publisher, made a visit to this country about ten years ago, he was filled with enthusiasm for a new poet, Mr. Stephen Phillips, to wit, whose early works he had then recently produced. Calling one day upon Edmund Clarence Stedman, he enlarged upon the subject, and wished particularly to note the originality of the themes chosen by Mr. Phillips. There was the tale of Paolo and Francesca, he said, that no other modern had thought of making into a tragedy, whereupon Mr. Stedman turned to his shelves and took down the familiar (to American readers) work of George H. Boker. This was a setback, but Mr. Lane rallied, and said that at least no other poet had hit upon such a subject as "Christ in Hades." Whereupon Mr. Stedman again turned to his shelves, and took down a volume of poetry with that identical title. It was not easy to catch Mr. Stedman napping upon a matter of the history of American poetry. The poem in question was the work of William Wilberforce Lord, who was born in 1819, and who died not long ago when wellnigh a nonogenarian. This generation has completely forgotten him, but in his time he attracted marked attention,earning the praise of Wordsworth, and incurring the censure of Poe. He published three volumes between 1845 and 1856. In the new Stedman biography occurs the following passage, dated 1850, when the writer was a boy of sixteen. "Mr. Lord went over to N. York with me the morning you sailed. I *admire* him, from the bottom of my heart. I have, with great difficulty (they are so little known) procured a copy of his poems, and am lost in ecstasy and wonder at the sublimity of his 'Niagara' — the calm and holy and grand philosophy of his 'Worship,' and the majesty and elegance of his 'Ode to England' . . . What an intellect he has! Will this be my fate — to be forgotten and unknown?" It is safe to say that Lord has not become better known during the sixty years that have elapsed since he received this tribute of boyish admiration. But Mr. Stedman was loyal to the last, holding Lord to have been the most Miltonic of American poets, and only a year before his death expressed this opinion in a conversation with the present writer, adding that one of the things he most hoped to find time and strength to do was to prepare a critical essay upon Lord's work. The essay, we fear, had to be left unwritten, but its subject remains, and possibly some one else may become minded to undertake the task which was thus left unperformed.

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A MASTER OF SUBTLE EFFECTS, both as painter and as writer, John La Farge, who died recently at the ripe age of seventy-five, will long be remembered for his passionate devotion to the mistress (Art) whom he so nobly served, for his insatiate thirst after ever new knowledge, his reverence for all that is venerable and sacred in the past, and his quick detection and dexterous exposure of much that is neither venerable nor sacred in the present. In literature he is known for his "Artist's Letters from Japan," his "Artist and Writer: Lectures on Art," and those papers on the old masters and the Barbizon School of painters that have lately been collected in two volumes. A posthumous issue of those autobiographical or retrospective notes that he is thought to have left behind him in some drawer or pigeon-hole of his desk, is to be hoped for. French by descent and American by birth, he presented in his person a rare combination of notable qualities. His old friend and co-eval, Mr. Elihu Vedder, writes admiringly of him in "The Digressions of V." "La Farge was inspiring," he declares; "I have never met anyone more so." And further: "This quality of subtlety is shown in those never-to-be-forgotten flowers, particularly in that damp mass of violets in a shallow dish on a window-sill, where the outside air faintly stirring the lace curtains seems to waft the odour towards you. This quality, peculiarly his own, affects me in his writings, so that as a writer I was at one time inclined to find fault with him for a certain elaborate obscurity in his style, which I now see arises from his striving to express shades of thought so delicate that they seem to render words almost useless."

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THE DEDICATION OF THE HAY MEMORIAL LIBRARY, that stately white marble building that now contributes so effectively to the beauty and the dignity of the hill on which Brown University stands, and that forms so fitting a monument to the memory of one who was by temperament and choice more warmly devoted to letters than to affairs of state, took place on the 11th of November, as had been planned. Tribute to the departed statesman was paid in eloquent terms by Senator Root, his fellow cabinet-member, while an equally eulogistic word concerning the man of letters, the poet of so fair early promise, the biographer of so noteworthy later achievement, was spoken by President Emeritus Angell of Michigan University, his old time teacher at Brown and afterward his personal friend and

kindly adviser. "Those of us who knew him best," said Dr. Angell, "looked for a distinctly literary career for him. We experienced a serious disappointment when we saw that events were turning him in a different direction." And from Mr. Root's speech this passage is noteworthy: "It would be difficult to conceive of a sharper contrast than between the character of Mr. Hay and the confident, thick-skinned, self-assertive, pushing, hustling character ordinarily associated with success in the practical affairs of this hurly-burly world." The memorial building is a fine example of library architecture, dignified without and admirably adapted to its uses within. It stands easily first among college and university library buildings in New England.

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THIS YEAR'S WINNER OF THE NOBEL PRIZE FOR LITERATURE, Herr Paul Heyse, is one of those well-loved authors of our early reading (if we be not too old, or too young) whom we are a little surprised, on hearing him mentioned now, to find still alive and active. It was as long ago as 1873 that his "Kinder der Welt" appeared; and even then his fame as poet, playwright, and novelet-writer, was secure. He was born in Berlin on the 15th of March, 1830, and the plaudits over his achievement of his eightieth birthday had hardly subsided when there came the report of this crowning honor of his long literary life. Thirty and more volumes are required to contain his collected works, and his fellow-countrymen's estimate of their quality is evident from the tone of admiration and veneration in which he and his writings are mentioned throughout Germany. Whatever his unquestioned merits in other and more important fields of literature, his facility and artistry in the short novel, or long short-story, have won him a wide reading and an enviable fame.

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AN ANNUAL REMINDER OF THE SWIFT LAPSE OF TIME comes to us this month in the Almanac for the new year so close at hand. Still foremost among our favorites in the literature of this description stands "The Old Farmer's Almanac" founded by Robert B. Thomas, of honored memory, in 1793. The issue for 1911 is, consequently, the one hundred and nineteenth consecutive number of this venerable publication. Cautious and conservative in its weather forecasts, especially for the last few months of the year, it also prints a number of safe and useful maxims and sage reflections side by side with the monthly calendar. "Uncle Zekiel says that notwithstanding all the modern time-saving contrivances, there don't seem to be so much time left as there used to be." "A good many farmers, and a good many other men, too, for that matter, would know a lot if they had not forgotten so many things." An excellent opening suggestion on the January page is this: "Keep a notebook and a scrapbook, or a combination of both." Those who like the homely, the practical, and the aphoristic, should order their days by "The Old Farmer's Almanac."

THE SUPERIORITY OF AN "UNCUT" COPY of a book to a copy that has been shaved and pared to the quick by a merciless binder was never better illustrated (in a negative way) than by a curious instance that has just come to our notice. At a recent Merwin-Clayton sale of books, in New York, a copy of the 1820 edition of Henry Brooke's "Fool of Quality," "judiciously revised and edited by the Rev. John Wesley," was among the items sold. But it was not a tall, uncut copy, as proved both by its appearance and by an indignant note written in it by a former owner. "The marginal notes in this book," writes the aggrieved anonymous possessor of the volume, "were inserted by Samuel Taylor Coleridge, to whom I lent it when I was residing at Highgate. The binder threw them away — two fly-leaves filled with his (Coleridge's) comments, and shaved off the edges of the volume so close that it is often impossible to ascertain the purport of the original note. It may be a warning to others of the craft that the misguided delinquent died of cholera shortly after being paid his bill for spoiling this book. I find his was the solitary instance of death by that disease in Highgate." This will strike a responsive chord in the breast of those who have had cause for similar complaint.

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THE CLASSIFICATION OF LIBRARY WORKERS develops as a natural and indeed almost inevitable process in a profession that concerns itself so unceasingly and (with the constant enlargement of the domain of literature) so increasingly with classification in all its major and minor divisions, and with the attaching of appropriate and sufficiently conspicuous labels to the objects classified. The St. Louis Public Library has just elaborated and applied a scheme of classification by which the entire staff is first divided into three classes, — "those in regular grades, those in special grades, and those in ungraded occupations." The head librarian seems to form a class by himself, and under him are ranged the three above-named classes, subdivided into sections A, B, C, D, E, for the regular grades, and into sections (1), (2), (3), for the special, while the ungraded persons, having neither letters nor numbers (but not therefore necessarily illiterate or innumerable) bring up the rear with broom and coal-scuttle and such-like insignia of office. The qualifications requisite for each of these classes and sub-classes, and the formalities to be complied with in order to pass from a lower to a higher grade, are briefly explained in a type-written bulletin issued by the Library.

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A NEWSPAPER OF NEWSPAPERS, like a "Review of Reviews" or a "Literary Digest," would seem to have its place in the scheme of things journalistic. The busy man's daily newspaper, after the model of the busy man's monthly or weekly review, is a desideratum long felt by many impatient patrons of the increasingly voluminous sheets that chronicle the diurnal happenings of the world along with a

quantity of things that have not happened. Beginning about the first of this month, Mr. Ernest F. Birmingham, editor and publisher of "The Fourth Estate," proposes to issue a reasonably small afternoon journal, sifting and condensing the news of the world, skimming the cream of current editorial opinion, and "expanding the news of art, literature, music, the drama in its higher phases, education, religion, civic and economic questions, and the like, to an extent greater than is possible in any existing daily publication." Excellent paper and presswork and superior illustrations are promised. If all this wealth of laudable intention is realized, and also the exalted purpose is attained "so to conduct the paper that everything that appears in its columns will be considered as authoritative and practically the last word on the subject," then "The News-Letter," as the hopeful venture is to be named, will indeed supply a real want and make for the raising of the standard of journalism.

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An instance of literary masquerading that is reported to have deceived even the experienced cataloguers at the British Museum is rather noteworthy. Many readers were doubtless somewhat puzzled a few years ago by the oriental manner and appearance of Mr. F. W. Bain's book of haunting fairy-tales entitled "A Digit of the Moon." The author's mystifying hint of a Sanskrit origin to these stories and his perfect command of the oriental style of narrative—he being a scholar thoroughly versed in East Indian lore and legend—combined to deceive even the wary; and so his book was classed with oriental literature by the Museum authorities, who also shelved in the same department its successors, "A Heifer of the Dawn," "A Draught of the Blue," "In the Great God's Hair," "An Essence of the Dusk," and others. The offering of translated work as original is a common enough practice, but the disclaiming of originality for one's own inspired ideas is not so common—though a few conspicuous instances readily come to mind. At any rate, Mr. Bain's modesty seems now to have been unveiled, and the British Museum has made haste to reclassify the product of his gifted pen.

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Pungent utterances from Balzac have been quoted in abundance from his commonplace books, but the choicest collection of these sayings (or writings, rather) is found in the unpublished but soon-to-be-published notebook which the novelist used to call "the great park of my ideas." M. Jacques Crépet is the editor and annotator of the volume, which will bear the title, "Pensées, Sujets, Fragmens," and from which a few choice passages have recently found their way into print. For example: "There are authors who are not viviparous" —which no one will dispute. "Space, darkness, terror—three great sources of poetry." "To doubt everything and to doubt nothing—in both cases one betrays the same defect." "The finest revenge is the scorn of revenge." "Genius has big ears—on the inside." "Virtue's sentinel is work"—the complement to Isaac Watts's well-known lines about Satan and mischief and idle hands. "Everyone who thinks strongly raises a scandal." "Excessive civilization is close to barbarism, as steel is close to rusting. A moment's forgetfulness, and the thing happens." On the whole, there seems to have been rather more of bitterness than of sweetness, of doubt than of faith, of pensive melancholy than of radiant joy, in Balzac's musings.

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Homer's undying charm for the appreciative is attested by the appearance, every few years, of a new translation of his "Iliad" or "Odyssey," or of both. The number of extant renderings in all modern tongues must be innumerable. Merely in the catalogue of the libraries of the late William Everett, and of his father, Edward Everett, which are to be sold this month, one meets with nearly a score of different versions of Homer. And Mr. Prentice Cummings of Brookline, busy lawyer and street railway president though he is, has found or made time to add another to the endless list, his being an achievement in hexameters that seems deserving of a cordial reception. As long as history shall be re-written for each new generation and the passion of the human heart re-sung, so long will the charm of Helen, the valor of Achilles, and the wanderings of Ulysses, be over and over again re-told from the epics of Homer.

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John Morley the writer and John Morley the statesman are almost two different persons. His recent reported resignation of public office has elicited press comment on his administration of Indian affairs, and it is even claimed that his chief title to fame rests on what he has accomplished in British India. But we who have always associated his name with those admirable works on Diderot and Voltaire and Rousseau, on Burke and Walpole and Cobden, with the early and highly successful editorship of "The Fortnightly Review," as also with the editorship of the first two-score numbers of the "English Men of Letters" series, and later with the monumental life of Gladstone,—we know better. Not as Lord Morley, Secretary of State for India, but as John Morley, scholar and author in the fields of history and literature, will he be longest and most favorably remembered.

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The season's abundance of biographies of public men, especially of men in political life, is something unprecedented. We have, for example, the first volume of Mr. Monypenny's four-volume work on Disraeli, based largely on those seventy volumes of the statesman's papers that Lord Rowton preserved so long and so faithfully. Then there are lives of John Bright and Cecil Rhodes and John Redmond, and autobiographical reminiscences by Mr. William O'Brien, while in this country the publishers are offering us the late Senator Platt's detailed "Autobiography" and, in quite different

vein, Richard Watson Gilder's record of the friendship between himself and Cleveland. Among these and other accounts of men who have done things, praiseworthy and not so praiseworthy, he must be hard to please who cannot find a good deal of excellent reading.

COMMUNICATION.

MACAULAY, MR. HUTSON, AND THE WRITING OF HISTORY.

(To the Editor of THE DIAL.)

I have been interested in the letter of Mr. Hutson on "The Writing of History," and in the replies called out by it. Mr. Hutson tells us that history never has been a science, and that it is in a fair way of ceasing to be literature, and he advises us to get back to the spirit and methods of Macaulay as soon as we conveniently can. Those who reply to Mr. Hutson say that while history may not be a science, it is scientific in its methods. They deny that any historian tries to write badly, and they contend that many historians since Macaulay's time, such as Renan and Luchaire, have written well, and that if we do not all write like Macaulay it is not because we do not wish to do so. They maintain that Macaulay was a genius, that England has produced but one Macaulay, and that it is too much to expect us so-called historians to be geniuses like Macaulay, and to have a style like his; they think that, even if we attempted to imitate him, our books, doctor's theses and the like, would probably not displace the latest novel on the young ladies' dressing-tables.

Probably they would not. But what interested me most was that your correspondents, differing at so many points, were quite agreed that there never was a style like Macaulay's. I have been waiting to hear someone say that he could not endure Macaulay's style. I remember well the first time I read of Macaulay's History having been found, by the young ladies, when it first came out, more interesting than the latest novel. I was in college then, and I ran to the library to get Macaulay's History, hoping against hope that no one had drawn it out before me. No one had. I was elated at the thought that the history of England might be taken on so easily, and with the same pleasure I had experienced in learning about Athos and Porthos. I went home prepared to make the acquaintance of an English Dumas. Well, I was disappointed. I did not keep the book on my dressing-table, but returned it to the library. Since then, I have tried again and again to read Macaulay's History; and, by dint of much perseverance, I have succeeded in reading most of it. Imagine the whole history of England written by Macaulay! I cannot imagine it; but I have often tried to imagine what the Pilgrim's Chorus, adapted to fife and drum, would be like.

One of your correspondents, "J. W. T.," in his reply to Mr. Hutson, brought forward Renan, and set him up, with some timidity, I thought, by the side of Macaulay, to show that there had been some good writing since Macaulay's time. He seems to say that Renan writes very well indeed, and cites one passage which even Macaulay might have envied; and he mentions others, such as Lavisse and Luchair, who write well, though of course not as well as Macaulay. England, as he says, has produced but one Macaulay. Well, I should think that one was enough. Of course it would be a distinct loss not to have had one Macaulay,—to observe the average middle-class Englishman raised to the *n*th power is certainly worth while; but one such will do very well. Now, if it comes to style, or to matter either, or to manner, or to philosophy, I much prefer Renan. It is true that he has not the wealth of allusion to all the literatures of the world that Macaulay has. But I think I must care less for literary allusions and quotations than some readers. I despise a Greek quotation because I cannot read it, and I am suspicious of a Latin quotation because I cannot always read it easily. *O tempore! O mores!* — if this is apropos here.

Mr. Hutson complains that the new school turned its back on Macaulay. "They drowned their thought with an endless tangle of modifications," as he so aptly says. "Those who still stood by rhetoric looked on Macaulay's style as crude and sometimes as cacophonous, and aimed at effects which we call, after the French, 'precious.' Of these were Walter Pater and Robert Louis Stevenson. Well, what of the result? Perhaps we have greater exactness as to facts, in many cases new points of view, a more cautious summing up of the evidence; but nowhere is the clear and flowing current of narrative, the allurement of style, the wonderful touch of art in the presentation of truth."

Incidentally, I am not convinced that Robert Louis Stevenson is "precious," at least not in the sense Mr. Hutson means. I do not wish to enlarge on that; but since Mr. Hutson has mentioned Walter Pater, I would like to quote, apropos of "allurement of style, the wonderful touch of art in the presentation of truth," the following passage from that writer. It is taken from the essay on Leonardo da Vinci, and is an interpretation of the famous picture "La Gioconda":

"The presence that thus rose so strangely beside the waters, is expressive of what in the ways of a thousand years men had come to desire. Hers is the head upon which all "the ends of the world are come," and the eyelids are a little weary. It is a beauty wrought out from within upon the flesh, the deposit, little cell by cell, of strange thoughts and fantastic reveries and exquisite passions. Set it for a moment beside one of those white Greek goddesses or beautiful women of antiquity, and how would they be troubled by this beauty, into which the soul with all its maladies has passed! All the thoughts and experience of the world have etched and moulded there, in that which they have of power to refine and make expressive the outward form, the animalism of Greece, the lust of Rome, the revery of the middle age with its spiritual ambition and imaginative loves, the return of the Pagan world, the sins of the Borgias. She is older than the rocks among which she sits; like the vampire, she has been dead many times, and learned the secrets of the grave; and has been a diver in deep seas, and keeps their fallen day about her; and trafficked for strange webs with Eastern merchants: and, as Leda, was the mother of Helen of Troy, and, as Saint Anne, the mother of Mary; and all this has been to her but as the sound of lyres and flutes, and lives only in the delicacy with which it has moulded the changing lineaments, and tinged the eyelids and the hands. The fancy of a perpetual life, sweeping together ten thousand experiences, is an old one; and modern thought has conceived the idea of humanity as wrought upon by, and summing up in itself, all modes of thought and life. Certainly Lady Lisa might stand as the embodiment of the old fancy, the symbol of the modern idea."

Meanwhile, I sympathize with Mr. Hutson in the matter of doctor's theses. I have written one and read several. Professor Sioussat, in his defence of doctor's theses, gives good reasons for their existence, some of which are, at the same time, the best reasons in the world for not printing them. CARL BECKER.

Lawrence, Kansas, November 23, 1910.

The New Books.

A Poet of the World.*

Somewhere in the correspondence of Edmund Clarence Stedman occurs the following passage: "Five hundred years of Earth are none too many could we retain vigor and health. Wouldn't you like to be fifty years a traveller, fifty an inventor, fifty a statesman—to practice painting, sculpture, oratory—and all the time a fisher, sailor, poet, author, and man of the world? I should, and then might be willing to try another sphere." This confession of eager vitality, of an interest in life to which nothing human could possibly be alien, illustrates the most characteristic trait of the man whose death, not quite two years ago, bereft us of our foremost poet and our most beloved man of letters. The seventy-five years of his life were far from sufficient to satisfy his measureless desire for life, but they were nevertheless singularly rich in many varieties of experience—that which chastens as well as that which exalts—and their outcome was a ripeness of temper and wisdom such as is vouchsafed to few among mortal men. The record of his life is now spread before us, chiefly in his own words, in the elaborate "autobiographic biography" which has been prepared by Miss Laura Stedman, the poet's grand-daughter and sole surviving descendant, with the collaboration of his old and close friend, Dr. George M. Gould, whom he expressly wished to have a share in the work.

In calling Mr. Stedman "a poet of the world," we have had chiefly in mind his many points of contact with life and the wide range of his interests. The designation is not to be taken in the sense of "world-poet," for his best friends would claim no more for him than that he was distinctively a product of American culture, occupying a seat in the American Parnassus a little less exalted than the stations of the half-dozen poets who were from one to four decades his seniors. Still less is it to be taken as meaning that he was a worldly-minded poet, with eyes imperfectly opened to the spiritual aspects of life, for this would indeed be to misinterpret his aspirations and ideals. But in the sense already suggested by our introductory quotation he was very noticeably "a poet of the world," a man who lived among his fellows and delighted in them as inheritors of a common humanity, a man who could be many things to many men while still guarding the citadel of his own soul. The contrast between him and such poets as Poe and Emerson and Whittier was in this respect very marked; it was similar to the contrast between Byron and Keats, between Browning and Tennyson. In Stedman's case, the contrast was emphasized by the fact that throughout most of his career he was struggling for a living in the common mart. He once wrote to his mother: "I am not swallowed up of poetry. I earn eight dollars per day, but my business friends don't know that I ever heard the word." The honorable way in which he thus recognized that the primary obligation of a man—even of a poet—is to earn a living and support a family occasionally brought upon him the undeserved reproach of sacrificing to Mammon, and earned for him the meaningless newspaper-title of "banker-poet," or "broker-poet." This he keenly resented, and in one case, moved from a dignified silence by a peculiarly reckless attack, wrote a pointed letter to the editor of the offending publication. The article, he said,

"Conveys the impression that I am devoted to making money; that I surrender the time which should be given to art to accumulating wealth as a stock-operator, and only give my leisure hours to poetry; that I am, in short, a mere money-chaser, and thus by choice an amateur or dilettante. This hypothesis may have formed itself in your mind from the vulgar newspaper-phrase 'broker-poet' which paragraphers have attached to my name, and which is as unwelcome to me as the term clergyman-editor doubtlessly would be to you—and as utterly senseless."

"Your hypothesis has just this basis of truth. I wish to live, and have dear ones for whose comfort and happiness I have taken sacred vows. Were I content to see them enduring the ills (to which you commend me) of absolute 'poverty,' I could not keep them even from cold and hunger by poetry alone. I *am* a member of the Stock Exchange,—one of the mass of hard-working brokers who there toil humbly and honestly for their daily bread. This is for me a cause neither of pride nor of complaint. Most authors who have not inherited property, and whose writings are of an æsthetic or philosophical kind, have to sustain themselves by some labor other than that nearest their hearts."

"I married young and, owing to a chain of circumstances, found myself, upon a time, penniless; and with a family to support,—and had the choice of several modes of life, all of which you have seen exemplified in the careers of authors great and small: 1. I could leave my family to shift for themselves, fling my harp over my shoulders, and go on my tuneful way in quest of pleasure and fame. 2. I could support my household, and continue to write verses, by a process of credit and imposition; could borrow of friends, refuse to pay the baker and washerwoman, filk the butcher, and maintain the traditional right of bardlets to exemption from the claims of decency and honor; or, 3. I might work at some occupation which would enable me to

* Life and Letters of Edmund Clarence Stedman. By Laura Stedman and George M. Gould, M.D. In two volumes. Illustrated. New York: Moffat, Yard & Co.

earn an honest living, and write poetry when I found time, strength, and the heart to do so."

"Let me at once acknowledge that the stern necessity of earning so much a week before I can write a line, interferes with and retards my literary work. . . . When having a little money ahead, I have several times left the 'Street' altogether, and have been devoted to study and authorship, until my reserve was exhausted and I had to go back again. Thus it happens that I have not yet been able to own my own home, to keep a horse, or even to visit Europe, — where I have so many friends and literary comrades, and whither I have longed for years to go. But I *have* had a modest subsistence, having educated my children — one of whom I have ventured, even, to send to college; — and have been able to write and print a few books whose merits are short, very far short, of my wishes and ideal."

This *apologia pro vita sua* is one of the most strongly-felt and self-revealing documents in the whole biography; the fact that it defends the writer from a charge which no one would now dream of making does not lessen its significance as an expression of the poet's character.

The story of Stedman's boyhood is interesting, and in a way pathetic. He was an infant when his father died, and he was separated from his mother for a considerable part of his early life, at school and in the care of relatives. Soon after he entered Yale, at the age of fifteen, his mother re-married and went to Italy with her husband, who represented the United States government at the Court of Piedmont. Mother and son were thus parted for a long term of years, and the seriousness of this separation is revealed in his tenderly affectionate letters to the distant parent. He was a precocious youth, a great reader with an early passion for poetry, but not without a healthy interest in boyish sports. His means were narrow, and he was not altogether successful in supporting himself while in college upon an annual income of three hundred dollars. He was inclined to be a little priggish at first, and formulated a set of rules for his conduct that would have made him a very model of student virtue had he not soon learned to depart from them. The reaction came in his sophomore year, and his escapades resulted in an intimation from the authorities that he had better seek another field for his talents. In his old age he thus wrote about the affair:

"I was an imaginative and excitable boy, and became rather reckless; fell off in all my studies; cut prayers, etc., and excelled only in English composition, and in reading. . . . My nights were spent with beer, whiskey-skin, skittles, and howling around town. How I lived through it, I don t know. At the end of sophomore year, I was arrested one night with some older men and taken before the local Dogberry. The others gave false names, paid their fines, and got away, but I was recognized by my long hair, and other eccentricities, and reported to the faculty; was rusticated to Northampton, where I passed a summer under the charge of Professor Dudley, a famous Greek scholar, who had a private seminary there. The institution was full of a still wilder crowd than I had met at Yale, and I joined with them in painting the town red, getting in love with the Northampton girls, and into trouble generally."

After this summer, he went to visit a college chum on a Virginia plantation, and of this visit the following anecdote is told:

"A custom—more honored in the breach than in the observance - prevailed in the hospitable mansion, where he was a guest; the custom of opening the shutters, and welcoming the various guests by sending to their rooms a quart pitcher of mint julep, intended as a loving-cup for the household. This time it was left first at the door of young Stedman by an old white-haired darkey, who returned later to take the pitcher on its further rounds. When the black-and-white messenger came for this purpose, the old man looked at the pitcher, then at the dark-eyed youth; then his eyes began to twinkle, and, as he went downstairs with the empty pitcher, his head shook and his shoulders rattled."

Stedman was predestined for the service of the muse. "As soon as he could speak," his mother says, "he lisped in rhyme, and as soon as he could write, he gave shape and measure to his dreams." He himself says: "From my earliest remembrance I made poetry. All of the Cleveland blood do — bad cess to them! I was a natural writer, an insatiate reader — especially of fiction, adventure, poetry." His first poet was Scott—"what better fodder for a boy?" — then he discovered Keats, Shelley, and Coleridge, had the necessary attack of Byronism, and gradually attained to the conception of poetry as art, a conception fully ripened when he learned to know and love Tennyson in his early twenties. His æsthetic creed must have become fairly fixed when he could write, as in 1857: "Now, to end with Tennyson, I want to say that through all his writings of every style, there runs, overtly or covertly, the truest, noblest, broadest philosophy of the age. He has made me wiser and better, and if his grand thoughts are expressed in the most finished and perfect manner, it is a fault that the thousand shiftless writers of prosaic verse would do well to imitate." By way of poetic performance, Stedman had already won college distinctions, and shown himself to be at least a facile versifier endowed with much poetic sensibility. His "Hours of Idleness" or "Victor and Cazire" period produced nothing that is particularly worth preserving, but it determined his bent, and supplies its element to the interest of his life-story.

Passing over his youthful experiences as

printer, publisher, and editor, and the story of the boy-and-girl marriage which seemed so foolish but which laid the foundation of a half-century of happy domestic life, we find Stedman in New York at the age of twenty-one, in search of a living. He experimented in selling clocks, in real estate brokerage, in the law, and in the railroad business — all the time with one eye upon journalism as a practical gateway to literature. One of the most interesting chapters in the biography is his account of the Unitary Home in which the family lived from 1858 to 1860. This was an experiment in modified Fourierism, a kind of coöperative boarding-house, which solved the problem of comfortable existence upon a moderate outlay. He calls it "A Brownstone Utopia," describing both its management and its denizens in a very charming way. This description was prepared as a chapter of the "Reminiscences" upon which he was engaged near the end of his life, a work of which he brought only a few fragments to a finished state.

The story of his successful skit, "The Diamond Wedding," and of how he almost had to fight a duel on account of it, is too long to relate here, but it must be mentioned as one of the things that brought him into closer relations with journalism. It was soon followed by "How Old Brown Took Harper's Ferry" and "The Ballad of Lager Bier," the three ballads together earning for him a reputation that his more serious and artistic poetry had failed to secure. He received no pay from the "Tribune" for these poems, but they brought him his first assignment from that paper—to report the funeral of Irving at Sunnyside, and he received ten dollars for the four columns of his report. At this time also, he entered into his lifelong friendships with Taylor, Stoddard, Leland, Boker, Aldrich, Willis, Winter, and many others. Of that joyous company, Mr. Winter is now the sole survivor.

Immediately after the fall of Fort Sumter, Stedman set out for Washington as correspondent of the New York "World," and for the remainder of the year 1862 he was hard at work either at the capital or in the field. He saw the first battle of Bull Run, and described it in what was called "the best single letter written during the whole war." But he did more than observe, as will be seen from these words of another correspondent:

"The enemy appeared in sight, firing their guns, the balls raining upon us thick. Emerging from the valley we saw the reporter of the 'World,' with the standard of the Massachusetts Fifth, waving it over him and pleading for the men to rally around him, but it was in vain; they heeded him not. An officer asked the privilege of riding behind him. It was granted, and before they had gone a hundred yards a shot from the thicket struck the officer in the head and he reeled off. Mr. Stedman wrapped up the standard and galloped about a mile ahead, and afterwards succeeded in rallying a larger force."

Thus did the poet receive his baptism of fire, and become qualified for something better than an arm-chair singer of the battle-field. His stirring war-poems followed in rapid succession, and were among the most inspiring that our four years' struggle produced. At the beginning of 1862, Stedman became an assistant to Attorney-General Bates, occupying the post until late in the following year. Then he returned to New York, got more and more definitely into the banking business, and made fairly steady progress. He wrote to his mother in 1865:

"I enclose a slip, to show you the honorable and large position of my house. Although obliged to leave, poor, I have the satisfaction of having, unaided, built up the most popular and successful young banking-house in New York, and having shown that poetry, if good, may not unfit a man for other work, if he chooses to do it. If I had health for five years, I would write two or three books, and open banking-houses in London and Paris, in connection with the New York house."

Among the happenings of the ten years following, we may mention Stedman's joining of the Stock Exchange Board in 1869, his restoration to membership in the Yale class of '53, with the degrees of A.B. and M.A., in 1871, and his publication of "Victorian Poets" in 1875. To this period belong the extremely interesting letters from Swinburne upon which we commented last year (July 1, 1909). Mr. Watts-Dunton calls them "by far the most interesting letters that Algernon ever wrote." The decade brought varying fortunes, and alternating moods of gayety and depression. Here is a confession dated 1870:

"Have passed the fatal — to poets — thirty-seventh year, and begin to think I am no poet; only a poor, gray-haired, unsuccessful dreamer, trying to get fat by feeding on the wind. Am as poor as on my twentieth birthday, except in the love of friends. Mother and Mary send me gifts; my wife and boys love me, and we are all in a hired home by ourselves, — but O, how poor, and how precarious the future! And how my genius, whatever it may be, is cramped, warped, and gradually atrophying away."

When the "Victorian Poets" had at last gone through the press early in 1875, the author took the first real outing of his life, setting sail for "The Carib Sea" for a few weeks of dreamy ease. This was such a joy as he had never before known, and the enchantment of the ex-

perience colored his thoughts for all the rest of his days. A second trip was made in 1892, and from the two journeys flowed a spring of lyrical inspiration which offers unfailing refreshment to the readers of his collected poems.

For the next quarter-century, Stedman remained an active member of the Stock Exchange; finally disposing of his seat in 1900. On that date he wrote in his diary:

"Sold my 'seat' in the New York Stock Exchange for $39,500, less a commission, etc. This ends a membership of thirty and one-half years (since the summer of 1869), and it is like tearing a tree up by the roots. All this time I have walked that floor, until its tragedies and comedies — its drama — its friendships in battle and in action — in success and despair — have become a part of my life. It is the first chance, in seventeen years, for retiring with honor, though half the money goes to liquidate my debts to my dear comrade Baker, who has carried me through evil times. And I am at best leaving the *raft* which has given me support since my ship was scuttled in 1883. Here at sixty-six, I don't know whether I have strength to live by writing, and I have no other means of support."

The reference to the "scuttled ship" has to do with the tragedy of his business life. In the Spring of 1882, fortune was smiling upon him as never before, and he went to Europe, planning an Italian vacation of several months. But he was barely settled in Venice, when a cablegram informed him that his business had suddenly become a wreck. Returning at once to New York, he set about saving what was possible, and after a very black year of struggle, culminating in one terrible day of the following Summer, was able to write: "As it is, my banking capital is gone—I am in a sea of doubt and trouble — but have averted dishonor, saved my confidential and my Wall Street engagements, saved many humble friends from ruin." His tangled affairs were settled by the end of the year, and he resumed, regretfully, his active membership of the Stock Exchange. How he felt about it all may be learned from this extract from a letter:

"The scholar's delightful indolence crept over me once more, during the few months when I stayed up town, and smoked, and wrote at my will. Gods! *how* I hated to go back to meaner things. Nothing but the great value of my 'seat' to my family, in case of my death, and the will to have absolute vindication, led me to accept it again. For I found that we could *live* on the rent of Laura's house added to my literary income—provided I should write altogether. Yes, and a quiet, happy life — writing *poetry*. Think of what duty has compelled me to give up."

The story of Stedman's life is mainly recorded in the first of the two large volumes now before us. It was in 1897 that he established himself in a suburban home—almost a country home, although within easy reach of New York — at Lawrence Park, Bronxville. This was the Casa Laura in which he spent a term of relatively peaceful years, saddened toward the close by the death of Mrs. Stedman in 1905, and of their oldest son a few months later. Then, in 1906, the house was sold, and he returned to the city, occupying the apartment in Broadway where he was to die less than two years later. Miss Stedman gives us the following affecting account of his last hours:

"At the family dinner — the old-time hour at which to talk over intimate and outside affairs,—the evening before his death, he was, says Mrs. Ellen Douglas Stedman, 'more like himself than for days. He long had been,' she adds, 'putting on a brave face to the outside world,' but he was now 'unusually bright and alert.' Did he, perhaps, forefeel the coming end, and was he smiling, even laughing, at Death, as he crowded the days and hours with social activities and duties? He followed his guests to the door, and keeping them a little longer, told 'one more story' before *Good-night* was called, — as if pleading to be thus remembered. He was accustomed to leave the papers, books, etc., on his work-table so that he could easily resume his study or writing where he had left off: this last night his books were balanced to the hour, and everything was arranged and ordered as if he were, indeed, going away upon a journey. On the morning of Saturday, January 18, 1908, Mr. Stedman rose a little later than usual, and passed the morning at work upon his last essay. His mail was large, and he said: 'Twenty-seven letters! What is the use!' After a late luncheon, he passed to another room — and fell."

Three days later, the funeral services were held, and a year later his friends gathered in the Carnegie Lyceum to pay their tribute to his memory.

The second of the two volumes of this biography supplements rather than continues the first, by devoting separate chapters to Stedman's chief literary works, as illustrated by the correspondence and criticism that they evoked. Other chapters are concerned with his public activities and private friendships, and to the whole an extensive bibliography is appended. The chief achievement of this second volume is the setting forth of the many ways in which he was in touch with life, each contact being a vital experience for himself as well as a matter of interest for others. So rich is the material here offered that no review can pretend to do it justice, and we can only record the plain fact that the work is interesting beyond almost any other of its kind in the field of American literature. Two scraps from the feast spread before us may be offered in further illustration of the quality of this autobiographic revelation.

"I'd go anywhere to see *you*, or please you, except as a show to a lot of charming and witty girls. Bless

you, 'tis only an *aggravation*, now for me to see youth and beauty! I see that my beard is white — and *they* see it — and yet I don't *feel* it. I havn't a 'realizing sense' of it, and why should I voluntarily incite the woes of Tantalus? The most appalling and absurd scrape I ever got into was when Rose Cleveland beguiled me to tea at Mrs. Reed's finishing-school. Then she took me into the big hall with its waxed floor. There were fifty full-grown girls, doubtless all thinking me an old prig. However, I sat down between the prettiest two — one in pink, one in blue — and we soon were flirting at a great rate. Mark you! that horrid Mrs. Reed switched me up on the platform, and then presented all those fifty girls to me — till I felt like an octogenarian muff and a figure-head. They hated me, I knew, and I wanted to *hug them* and talk nonsense to them. I am not a bit of a show, and Mrs. Stedman justly says that I have no dignity. Girls are good to kiss — not to teach. I would rather have been Anacreon than Solon."

With this Ruskinian outburst we will join the following note for the unwritten "Reminiscences":

"At least I have obeyed at eve the voice obeyed at prime; the more so, as in this matter desire went hand in hand with duty. Strength wanes, passion long since flew, but the compulsive gift of youth stays by to the last. If I have been false to it through long stages of life, it was because there is a still higher law — that of protection for others, and honor among one's kind. I confess that I am not of the Scriptural (patriarchal) breed, that would slay or sacrifice those under my law or protection, even at the command of an Angel in the bush, the thicket, or the cloud."

How intimate, in both charm and appeal, are these contrasted confessions! They illustrate the lighter fancy and the more serious mood of reflection that sojourned side by side in Stedman's complex personality. He was truly one who "warmed both hands before the fire of life," and so survives in the memory of those who loved him that they are fain still to think of him, not as dying in any real sense, but as flinging "off somewhere into the ether," as he said of Landor, "still facing the daybreak and worshipped by many rising stars."

WILLIAM MORTON PAYNE.

TWENTY YEARS OF SOCIAL REGENERATION.*

A composite photograph of the leader of Hull-House as conceived in the minds of representatives of various "interests" in Chicago would be a lurid caricature of the patient, persistent, yet gentle Sister of Mercy who has devoted her life to the gospel of neighborliness and with much efficient assistance has built, in that city, "a light to lighten the Gentiles," "a stone of stumbling and a rock of offence unto the falling and redemption of many in both houses of Israel." But no picture drawn by a hostile critic could be more frank in its revelation of groping experiments and failures than Miss Addams's own account in her record of the first twenty years of that remarkable institution which has done so much to soften the sharpness of class hostility and bring the inhabitants of a great city a little nearer to the realization of the fact that they are indeed all one family, one member of which cannot suffer without injury to the whole body.

Hull-House is not merely a "settlement"; it is a garden of civic health and sweetness; it is a piece of sound flesh grafted into the midst of a plague-spot in the body of the sprawling giant Chicago; it is a life and a heart of love anastomosing into the arteries of a community impoverished by wealth and the struggle for wealth. Therefore Miss Addams has done well to begin her account of Hull-House with a sketch of the influences surrounding her youth, which prompted her to devote her life to this work. In connection with her first visit to the poorer quarter of her home town, she tells us:

"I remember launching at my father the pertinent inquiry, why people lived in such horrid little houses so close together, and that, after receiving his explanation, I declared with much firmness, when I grew up I should of course have a large house, but it would not be built among the other large houses, but right in the midst of horrid little houses like these."

Next to this instinctive desire for equal privileges was the sense of absolute sincerity cherished in the young Jane by the life and precept of her father, leaving upon her mind the final impression, that "it did not matter much whether one understood foreordination or not, but that it was very important not to pretend to understand what you didn't understand, and that you must always be honest with yourself inside, whatever happened."

In these two influences of childhood it is possible to discern the dominating factors of the power of Hull-House: the will to help, and the open mind. And in the latter of these two factors lies the differential of Hull-House. No other settlement undertaking has been carried on with quite the same absence of pre-conception and prejudice, with the same willingness to learn and be adapted to the conditions, with the same absence of the air of patronage. Most settlements, for instance, have been outposts of denominational conquest: behind the kindly act was the more or less open suggestion, "Do not forget the church that has done this for you." Not

*TWENTY YEARS AT HULL-HOUSE. By Jane Addams. Illustrated. New York: The Macmillan Co.

only the recipients of neighborly kindness, but even the fellow-workers in other settlements, were unable to understand a good will that represented no propaganda, and were long disposed to suspect some dark heresy or atheism behind the movement that refused to walk under the standard of a denominational creed.

"During the first decade of Hull-House it was felt by propagandists of various social theories that the new settlement would be a fine coign of vantage from which to propagate social faiths, and that a mere preliminary step would be the conversion of the founders; hence I have been reasoned with hours at a time, and I recall at least three occasions when this was followed by actual prayer."

At one time, indeed, in the early history of Hull-House there was an attempt to unify the religious life of the "residents"—so the regular workers call themselves,—but it resulted only in the conclusion, "that it might be possible that among such diversified people it was better that the Settlement corps should also represent varying religious beliefs."

Miss Addams's book is a faithful reflection of the spirit and activities of the Hull-House Settlement: modest, unassuming, self-effacing. It has much to say of problems and experiments, but speaks shyly of lessons and achievements. With such a simple platform as good-will and open-mindedness, one hunts almost vainly for more definite threads of leading.

A prime difficulty, too often ignored by charity workers and journalistic investigators of social conditions, was the fact that the residents were not actually on the same footing as those with whom they proposed to "neighbor."

"There was always present the harrowing consciousness of the difference in economic conditions between ourselves and our neighbors. Even if we had gone to live in the most wretched tenement, there would always have been an essential difference between them and ourselves, for we should have had a sense of security in regard to illness and old age, and the lack of these two securities are the specters which most persistently haunt the poor."

"We were early impressed with the curious isolation of many of the emigrants; an Italian woman once expressed her pleasure in the red roses that she saw at one of our receptions, in surprise that they 'had been brought so fresh all the way from Italy.' She would not believe that they had been grown in America. . . . During all her six years in Chicago she had lived within ten blocks of a florist's window; she had not been more than a five-cent car-ride away from the public parks, but she had never dreamed of faring forth for herself, and no one had taken her."

"That a group of Greeks should be permitted to slaughter sheep in a basement, that Italian women should be allowed to sort over rags collected from the city dumps, not only within the city limits, but in a court swarming with little children, that immigrant bakers should continue unmolested to bake bread for their neighbors in unspeakably filthy spaces under the pavement, appeared incredible to visitors accustomed to careful city regulations."

"But of all the aspects of social misery nothing is so heartbreaking as unemployment, and it was inevitable that we should see much of it in a neighborhood where low rents attracted the poorly paid worker."

"We early found ourselves spending many hours in efforts to secure work for deserted women, insurance for bewildered widows, damages for injured operators, furniture from the clutches of the installment store. The Settlement is valuable as an information and interpretation bureau. The hospitals, the county agencies, and State asylums are often but vague rumors to the people who need them most. Another function of the Settlement to its neighborhood resembles that of the big brother whose mere presence on the playground protects the little one from bullies."

With all these and many more concrete problems the Settlement at Hull-House has endeavored to implant in its residents and its neighbors a sound and democratic ideal of culture; to civilize their amusements, to humanize their employments, to ennoble their daily routine, "to promote a culture which will not set its possessor aside in a class with others like himself, but which will, on the contrary, connect him with all sorts of people by his ability to understand them as well as by his power to supplement their present surroundings with the historic background."

In the pursuit of these ends Miss Addams and her co-workers have undertaken endless activities; they have been garbage inspectors, Juvenile Court officers, strike arbitrators, members of numerous commissions and of the Chicago Board of Education. In the attempt to act as "big brother" to the ignorant and wrong-headed, in such cases as the Pullman strike, the Averbuch extradition case, the Anarchist trials, the teamsters' strike, Hull-House naturally incurred the charge of sustaining all the wrongs done in connection with these events.

"When 'Labor' is in disgrace we are always regarded as belonging to it and share in the opprobrium. In the public excitement following the Pullman strike Hull-House lost many friends; later the teamsters' strike caused another such defection, although my office in both cases had been solely that of a duly appointed arbitrator."

Perhaps the most difficult thing for one in public or semi-public life is to stand out for truth and justice against popular clamor, because the loss of popularity threatens at least immediate usefulness. And the most discouraging feature in this situation is the fact that practically no great newspaper can be depended upon to stand with the misunderstood, but is

almost always found echoing the hue and cry of the mob. While the individual representatives of the great Chicago dailies have often been friendly to Hull-House, and have in many ways supported Miss Addams's efforts, in great emergencies they have been ready, to their shame, to decry and misrepresent one whose purposes they knew to be absolutely generous and noble.

As has been said, this book is not a book of boastings. But with a fine net it is possible to gather out at least a partial list of definite achievements in which Hull-House has been the pioneer, though far from claiming the whole credit for them: the appointment of women as assistants in outdoor relief work; the introduction of civil service methods in State and county appointments; the Public School Art Society; public bathhouses; branch public libraries; probation treatment in Juvenile Courts; college or university extension; local textile fabric exhibitions; a purely amateur public stage, "through which humble experiments, as well as through the more ambitious reforms which are attempted in various parts of the country, the theatre may at last be restored to its rightful place in the community."

Miss Addams's chapters on The Children of Immigrants, The Problem of Poverty, Economic Discussion, Labor Legislation in Illinois, Socialized Education, Tolstoism, The Arts at Hull-House, Echoes of the Russian Revolution,—but one might as well name them all,—are replete with calm and sane observations and the report of most interesting experiences. It is a great satisfaction to read a book on sociology not written by a doctrinaire, containing absolutely no dogmatism and very few generalizations. Yet this does not mean that most valuable lessons as well as tense entertainment may not be had from the reading of it. Every chapter has its share of concrete cases and anecdotes, though always such as bear on the problems involved.

The drawbacks to the parole system in the Juvenile Court are illustrated by the case of the Bohemian boy "out on parole from the old detention home of the Juvenile Court itself, who brought back five stolen chickens to the matron for Sunday dinner, saying that he knew the Committee were having 'a hard time to fill up so many kids and perhaps these fowl would help out.'"

A beautiful illustration of the service of the Labor Museum maintained in Hull-House is given in the following:

"A certain Italian girl . . . came every Saturday evening to a cooking class in the same building in which her mother spun in the Labor Museum Exhibit; and yet Angelina always left her mother at the front door, while she herself went around to a side door because she did not wish to be too closely identified in the eyes of the rest of the cooking class, with an Italian woman who wore a kerchief over her head, uncouth boots, and short petticoats. One evening, however, Angelina saw her mother surrounded by a group of visitors from the School of Education, who much admired the spinning, and she concluded from their conversation that her mother was the 'best stick-spindle spinner in America.' . . . At least two things resulted: she allowed her mother to pull out of the big box under the bed the beautiful homespun garments, which had previously been hidden away as uncouth; and she openly came into the Labor Museum by the same door as did her mother, proud at least of the mastery of the craft which had been so much admired."

And full of dramatic situations is this experience of the charity worker:

"I recall the dying hour of one old Scotchwoman whose long struggle to keep 'respectable' had so embittered her that her last words were gibes and taunts for those who were trying to minister to her. 'So you came in yourself this morning, did you? You only sent things yesterday. I guess you knew when the doctor was coming. Don't try to warm my feet with anything but that old jacket that I've got there; it belonged to my boy who was drowned at sea nigh thirty years ago, but it's warmer yet with human feelings than any of your damned charity hot water bottles.' Suddenly the harsh gasping voice was stilled in death, and I awaited the doctor's coming, shaken and horrified."

It seems impossible by excerpts to give a true impression of the tone of sweet reasonableness that pervades these pages. It is safe to say, however, that few modern books dealing directly with social problems give so much light and so much uplift to those who feel, as did Miss Addams in her youth, the responsibility for the wrongs of the social order and are prompted to make some effort for their alleviation. If such would-be workers do not find here a plain guide-post to the best course of action they will at least receive many valuable hints as to the right spirit in which to work, as well as concerning many errors to be avoided. Says Miss Addams near the close of her book:

"There is no doubt that residents in a Settlement too often move toward their ends 'with hurried and ignoble gait,' putting forth thorns in their eagerness to bear grapes. It is always easy for those in pursuit of ends which they consider of overwhelming importance to become themselves thin and impoverished in spirit and temper, to gradually develop a dark, mistaken eagerness alternating with fatigue, which supersedes the 'great and gracious ways' so much more congruous with worthy aims."

The "practical" man may well question the usefulness of much ill-considered so-called Settlement work, which is often nothing else than

slumming in disguise; but in such influences as those of Hull-House it is hard to see anything but the noblest sort of solution of Mr. Stead's hypothetical problem "If Christ Came to Chicago." Miss Addams's account of this work deserves, as it will undoubtedly receive, wide reading and taking to heart.

W. H. Carruth.

The Beauty of the World.*

The translation of the late Émile Michel's book on "Great Masters of Landscape Painting" is one which anyone interested in the subject will want to have. It covers a wide range, is well printed, and profusely illustrated with photogravure and other reproductions, not only of pictures but of drawings from many private as well as public collections, and is by a well-known authority.

Owing to his general plan M. Michel was forced to omit one development in landscape painting that is now rather important. He included in his work no living artists, and therefore of the so-called "impressionists" or "plein-air" landscapists he was able to mention only Sisley. Those students who feel that a work on landscape must omit a good deal when it omits Monet, Pissarro, and Cézanne, not to speak of many others, may remedy the defect by the translation of Duret's book on the French Impressionists, which, though it deals with much beside landscape painting, considers the impressionist landscapists in quite as much detail as M. Michel could have done according to the plan of his work.

The many who have read with instruction and sympathy Mr. Birge Harrison's "Landscape Painting" will be interested in knowing that whereas Mr. Harrison says, "Not until the early years of the nineteenth century . . . did the first true school of landscape make its appearance," M. Michel devotes almost two-thirds of his book to the painters before Constable. On the other hand, the landscape-painter who appears to be most interesting to M. Michel — Théodore Rousseau — is merely alluded to once by Mr. Harrison, and then only in connection with two or three others. Another quotation from Mr. Harrison is worth noting: "In landscape, of course, drawing is of secondary importance; color, refraction and vibration ranking first" Now while color is a matter of some interest to M. Michel, he hardly ever mentions refraction or vibration or anything of the sort. Such comparisons make pretty clear the general position of M. Michel's book in the present interest in landscape-painting. It is not a presentation of landscape on the basis of the ideas now generally current. It is a historical study of landscape as it has appeared in European art in the last four or five centuries. And as the idea of landscape now predominantly current is a matter chiefly of the last hundred years or less, it becomes clear that M. Michel does not omit Monet and a hundred others merely because they were living at the time he wrote. He writes the book he does because he was not interested in the conception of landscape art which regards vibration and refraction as the two chief things. He had other standards, — among them drawing.

His book, therefore, has much in it for one whose taste has been largely formed in the schools of the present, because though one will not find one's favorite artists presented and interpreted (one may go to M. Duret for that) one will almost without a doubt be interested and surprised to find how much there is in the landscapes of earlier days, those landscapes of the centuries before "the first true school of landscape" made its appearance. It will be seen that there were great men before Alexander.

One thing that appears to me a great defect in the book is the general plan, which is chiefly individual or often biographical. That was, of course, M. Michel's idea and desire: he calls his book the "Great Masters." Now much may be done by a study of the great landscapists of all time, and doubtless M. Michel knew just what he wished to accomplish. But much more interesting, to my mind, than a study of the lives, even of the works and the genius, of different artists, is a presentation which includes some study of developments and tendencies, — a history of art, in fact. Perhaps we have heard so much of developments and tendencies of taste that people are tired of them and will be glad to read something that is frankly individual and biographical. But the matter is not merely a matter of taste: it has a more practical element. For instance, M. Michel has half a page on Salvator Rosa and a page on Wilson: there is little more than a mention of each. This is natural enough from his standpoint, for Salvator is certainly not one

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* Great Masters of Landscape Painting. From the French of Émile Michel. Illustrated. Philadelphia: J. B. Lippincott Co.

Manet and the French Impressionists. By Théodore Duret. Translated by J. E. Crawford Flitch. Illustrated. Philadelphia: J. B. Lippincott Co.

of the masters of landscape with whom, for the beauty of his own work, we should want to have much to do; and although there are many things by Wilson that are charming, yet one can see how a Frenchman whose mind was full of Claude would not consider him very important. But both men were undeniable influences. To us in America they are more interesting than elsewhere, for there can be little doubt that the pictures of Wilson, and to a less degree of Salvator, were a real inspiration to Thomas Cole and the first American landscapists, not to mention American writers and men of general culture. Doubtless M. Michel was not at all interested in Cole and his inspirations, or in American landscape, but it was not by any means in America alone that Salvator was an influence, or Wilson either. So I feel a lack in this book which comes, doubtless, from looking in it for what M. Michel did not care to put there.

If the reader will look at the book for what *is* there he will find much that he will like. Here is an appreciative and thorough account of the Barbizon painters; here, as one would expect, is a thoroughly sympathetic treatment of Nicolas Poussin and of Claude; here is a full dealing with Ruysdael, Hobbema, and the Flemish and Dutch.* These things one would expect, but there are other matters not so obvious. One is a matter of method. It surely is excellent in M. Michel to study landscape not only with his eye on the picture but on the scene. Here we have the so-called "Tempest" of Giorgione compared with a photograph of Castlefranco; we have a consideration of Titian on the basis of the photographs and sketches of the country about Cadore; we have the already known comparison of some of the landscapes of Ruysdael with the localities themselves. I am sorry that M. Michel did not go further in this way, for it seems to me to be full of possibilities, — not for identification only, but to help us form an idea of what the painter had in his mind to give us in his picture. It is something like a comparison of Shakespeare's plays with their sources, a study that may easily become dry and lifeless, but which is also susceptible of real gain in dramatic appreciation. In studying American landscapists, in particular, such a method has its advantages, one of which is that it is not difficult to do a good deal in identifying localities and seeing what a man has made of them.

It must be allowed, however, that such a means runs easily into the descriptive or the historical, and this is M. Michel's especial field; indeed, his criticism is too often apt to lack artistic quality. He often speaks of the sentiment or the idea of a painter, and often, too, of his technical means. But these things somehow fail to give one the painter's quality. Velasquez, he says, "is unique as a painter." Doubtless: but I at least feel the truth of this remark more on looking at the two pictures of the Villa Medici in the Prado, or rather at their reproductions, than by reading M. Michel's criticism. But M. Michel's position has been long known, and there is no reason why I should try to define it. His book certainly gathers together an immense amount that will delight any lover of landscape.

In turning to the Impressionistic landscapists in M. Duret's book, one thing will be immediately obvious of which the cause is significant. The pictures give by no means so pleasing an impression as those of the other book. In fact, some of the impressionist pictures look very childish, — for instance, the "Paysage" of Cézanne, or one or two by Monet. None of the pictures in M. Michel's book look childish except the very early ones: even the pictures of some lesser-known Dutch painter, say Van Goyen, do not look childish at all. The reason for this is as plain as the fact, and it is a characteristic matter. In the newer landscapists drawing is of less importance than some other things,— for example, vibration; and while drawing is something that can be well reproduced by a photograph, vibration cannot. The means taken by the impressionists to gain by painting the especial effects that they desire are such as cannot be reproduced in some totally different medium. You cannot give a good idea of Richard Strauss's orchestration on a pianola. In other words the impressionists are aiming at very different effects from the landscapists of earlier years. Even Constable, Crome, Cotman, or Rousseau, Corot, Millet, though acknowledged by the moderns to be great painters of landscape, did not have the same aims as the present. People now look in landscape for things very different from those which charmed preceding generations. They want form, composition, values, as people always have; but they also want, and want more, light, vibration, actuality. And these new elements in landscape are so potent that their presence or absence

* *Cf.* Mr. Harrison, p. 28: "Thanks to them [the luminarists] it is not possible for the worst of our modern landscapists to use such distressing color as is to be found in the best of the Hobbemas and Cuyps and Ruysdaels of the sixteenth century."

outweighs all other things put together when it comes to quality. Hence the impressionist is indifferent to subject in so far as associations are concerned, or picturesqueness. He finds an ordinary hillside with a house on it as good a subject as a craggy precipice with a romantic old castle. In fact it is better as a subject; for there will be no story or association to distract attention from the light and the feeling of reality and the atmosphere which he wishes to give. There are many things in Nature, and when one is accustomed to her freshness and brilliancy, or her softness and delicacy, one is not satisfied by a number of other things which sometimes are not in Nature at all. Whether this is for the best or not, we need not discuss here. An understanding of the fact shows the difference between the impressionist landscape and every other landscape that has preceded it. The others may be beautiful, — they often are, and a landscape that was beautiful in the time of Giorgione will generally have preserved its beauty to-day, — but the landscape beauty of to-day is something that the older masters did not think of.

M. Duret's book is on "Manet and the French Impressionists," and half the book is on Manet, who was not a painter of landscape. He was, however, often enough a painter of out-of-doors, and of his pictures here reproduced, "Le Déjeuner sur l'Herbe" is quite as much of a landscape as the picture of Giorgione which inspired it. And whether landscapist or not, Manet was full of the feeling and ideal which afterward appeared in the pictures of Monet and Pissarro. So the whole book will be interesting to the student of landscape. As we have said, the impressionist landscapes do not always lend themselves to reproduction, but with this necessary drawback the book is handsomely illustrated with etchings, wood-engravings, and half-tones.

It is an inspiring thing to read these books and get an idea of the beauty of nature as it has moved the genius of so many artists. If one read them this Winter, one will see more that is delightful next Summer, if not before.

EDWARD E. HALE, JR.

THE new John Hay Library of Brown University was put to excellent use, Nov. 28, as the joint meeting place of New England library clubs, guests of the Rhode Island Library Association. "The Inter-relationship of Libraries in a Community" was the topic appointed for general discussion in such margin of time as the inspection of the fine new building and the social amenities of the occasion left available.

THE DIVERTING DIGRESSIONS OF A CELEBRATED ARTIST.*

The striking, the picturesque, the tragic, comic, or otherwise significant aspect of things which men of the brush and pencil have a way of seeing and of reproducing by their art, they also not infrequently possess the knack of picturing with their pen in a manner highly stimulating and refreshing to their readers. If Thackeray and Du Maurier had not been draughtsmen before they were writers, how much less might have been their success in the literary world! Although Mr. Elihu Vedder repeatedly and unaffectedly disclaims all literary skill, his autobiography, the rich and varied record of his seventy-four years of going to and fro in the earth and walking up and down in it, painting the while as well as doing thousands of other things, is incomparably the most diverting book of the season — so far as the season's books have come to the present writer's notice.

"The Digressions of V.," as the author humorously names his autobiographical recollections, may indeed occasionally remind some older readers of Artemus Ward's familiar way of deserting the topic of his lecture to expatiate on sundry irrelevant matters casually called to mind, until the evening was found to have sped and the announced lecture had to be postponed. But it is with Mr. Vedder as with Artemus: whatever the drift of his discourse, one could not possibly wish him to be talking about anything else in the world than just what is actually claiming his attention, and his listener's. A bit of original verse on the half-title-page indicates the book's purpose:

> "Somewhat o'ershadowed by great names,
> A feeble plant he tries to rear;
> It is not nourished by great aims
> Nor yet retarded by much fear;
> His aims if any are but these, —
> To be remembered and to please."

The title-page itself sets forth the nature of what is to come, thus:

> "Containing the quaint legends of his infancy, an account of his stay in Florence, the garden of lost opportunities, return home on the track of Columbus, his struggle in New York in war-time coinciding with that of the nation, his prolonged stay in Rome, and likewise his prattlings upon art, tamperings with literature, struggles with verse, and many other things, being a portrait of himself from youth to age."

In his Introduction Mr. Vedder deplores his lack of a Boswell, his experience convincing him that full many a spark of wit is struck to

* THE DIGRESSIONS OF V. Written for his own fun and that of his friends. By Elihu Vedder. Illustrated by the author. Boston: Houghton Mifflin Co.

flash unseen, and waste its brilliance on the family air; and therefore, *faute de mieux*, he decides to be his own Boswell, and also to tell his story in plain and simple language. "Apropos of hard words," he explains, "I frequently tell of the Frenchman who disliked tomatoes. He said he was glad of it, for if he liked them, he would eat them—whereas he detested them. It is the same with me in regard to hard words. I don't like them; luckily I know but few; if I knew many more I would use them, whereas I detest them, or at least regard them with apprehension."

The author's name is in itself enough to indicate his Dutch descent. Schenectady was the American cradle of his race, and its members intermarried to an extent that would now alarm the apostle of eugenics, but that then seems to have had no worse effects than the generating of strong, not to say idiosyncratic, characters in considerable numbers. One of these was a grandfather, or great-grandfather, of the artist, who never allowed his religion to give him a moment's concern, because he knew his damnation or election was already irrevocably determined, and there was no use in worrying. On the day of his death he took care to have the clock wound as usual, wound his watch, and announced that he was going to die at three o'clock. Had death failed to keep the appointment he would have been much put out, says his grandson. It was in New York, however, not in Schenectady, that Elihu, son of Elihu and Elizabeth (Vedder) Vedder, was born on the 26th of February, 1836. Of the various homes he knew in boyhood, on Long Island and in Cuba, as well as in New York and Schenectady, and of the successive schools to which he was sent and where he was exposed to the more or less imminent danger of catching an education, and of all the pranks he engaged in and the narrow escapes he had from sundry sorts of violent death, there is no space here to tell. These things, with hundreds more, must be read in the writer's own words and with the artist's own drawings. A brief passage from an early page will show what bent was early given to his mind in religious matters.

"I am writing of long ago. At that time, as a matter of course, all good Christians quarreled among themselves, at least in Schenectady, but united most harmoniously in persecuting the poor Universalists. In Schenectady it was like the early days of the Church. We met almost furtively, and the windows of the humble little chapel were constantly broken by stones, thrown, sometimes, during the meetings. And all this because they, the Universalists, held that a good God would never create any one for endless torture."

A few pages later he relates an ingenious but unanswerable question which he had put to an orthodox Sunday-school teacher, and which the latter could not answer without stultifying himself or incriminating the Deity. "My child," replied the teacher, "you are too young to understand such things; when you get older, all that will be explained." "I am still waiting for the explanation,—still too young, perhaps," adds the author.

The turn that his artistic impulse later took toward the not infrequent representation of the weird, the gruesome, the *shuddersome*, may perhaps be partly accounted for by the following boyhood experience:

"In this quiet street there had been a very old graveyard; but progress, even in that quiet spot, had made its appearance, and it was decreed that the graveyard must be removed. And so it happened that I had a glimpse of an uncle that I had never known. Why I went, or who took me, I have forgotten, but shall never forget what I saw. We had to go some distance out of town; it was a cold day, under a gloomy sky, that we climbed the bleak hillside until we could see beneath us the ice-blocked river and the flooded, snow-covered flats fading away into the distance. From afar off, borne on the wind, came the tooting of a distant engine, a most desolate sound. At our feet, on the frozen ground, was a broken and decayed coffin with the lid gone, and in it a tall skeleton to which clung bits of shroud that fluttered in the chilly wind,—and this was, or had been, my Uncle Uri. A strange meeting, indeed! And then back to the cheerful town and the warm fireside—leaving him out there alone."

Strange and mysterious things were constantly occurring in the Vedder family. For example, the mother, after having the time of her death predicted years before by a fortune-teller, and after the foolish augury had been all but forgotten by those interested in it, was actually taken ill at the appointed time and, through the carelessness of an aged doctor who forgot to prescribe a strengthening diet when the crisis was past, fell a victim to medical neglect and died of innutrition. The announcement of her death caused her son Elihu to faint away, for the only time in his life, so deep and strong was his attachment to her.

His art education, it is significant to note, was largely self-education. At the Atelier Picot, in Paris, whither the young man betook himself in 1856, "the instruction consisted," as we read, "in a little old man with a decoration coming twice a week and saying to each one of us, '*Pas mal! Pas mal!*' and going away again. But we got instruction from the older students, got it hot and heavy and administered in the most sarcastic way." Further, the author goes on:

"Who can tell of the workings of Fate or foretell anything? Had I fallen in with some of the American

students of Couture, I might have gone there and gotten over a faithful but fiddling little way of drawing which hangs around me yet, 'unbeknownst,' or I might have said in later years with a most talented friend of mine, 'I wish to God I could get rid of that cut-and-dried Beaux-Arts style.' All that is past remedy. I was only in Paris eight months, drawing from plaster casts, and left because Rhodes left, — and I wanted to see Italy."

And in Italy, the author tells us, so much Art burst into his unprepared mind that the resulting confusion has lasted for the rest of his life. "I studied by myself," he continues, "and sometimes wish I hadn't, for my pictures always have to me a home-made air which I don't like. I mean, they lack the air of a period or school, and this — I say it seriously — seems to me a great defect." Probably it is this very "defect" of unconventionality, or originality, that his admirers most like in him. While on this topic of theory in art, he adds:

"One thing I settled on — that style should spring entirely from the subject, be appropriate to it and the time at your disposal, whether you were taking it by assault or by siege; and my idea of the aim of Art was — first to have an idea, and then from your experiences and the nature about you get the material to clothe it. In fact, take a soul and give it body; this in my case has not been a cold-blooded plan of action, but merely the expression of my nature. I am not the discoverer of this idea, however."

Contrasting his style as artist with his style as writer of his own life, the author remarks on the peculiar fondness he has for painting landscapes with no figures, whereas in wandering through the hazy past he finds himself always writing about the figures and not about the landscape. "Is it," he asks, "because I have been so awfully bored by long descriptions of beautiful scenes and health-giving air which only the writer can afford to either see or breathe? Or that Nature is always in dead earnest, except in kittens and puppies?" Dead earnest is, happily, often absent from Mr. Vedder's mirthful pages.

Referring to one of his best-known works, he writes:

"I have been told by those in the trade that, as an illustrated book, the Omar Khayyam has had a longer lease of life than any other book of its kind. I happen to know that it yet sells, and have reason for being glad of it. But I wonder why the book should sell. I am not alluding to the poem — that will always sell; but is there something wrong about the pictures — something Tupperish — that they should have been so popular? A fearful thought. It cannot be the drawing in them, for plenty of men — I do not say can, but at least do, draw better; therefore that cannot be the attraction. They take the mind, perhaps? — or do they touch the heart? Who knows? The subject is too deep for me; I give it up, — yet I wonder if that getting at the heart or mind is not my proper trade after all, and if I had not better stick to it."

Yes, it is getting at the heart, of the reader no less than of the picture-viewer, that is Mr. Vedder's "proper trade." In his book he appeals to the unspoiled human nature that is in us, and reveals himself as unmistakably human and large-hearted and lovable, generously endowed with desirable qualities from those sturdy and enterprising Dutch pioneers of the Mohawk valley, and richly possessed of all that comes to him who lives a long and full life worthily and well. Such scanty quotations and condensations as have been given above can convey no adequate notion of the charm of the author's digressive narrative, and hardly a word has been said of the abundant and always characteristic and appropriate illustrations, which are sometimes reproductions of the artist's more celebrated paintings, sometimes sketches made expressly for the book. There are many peculiarities in the cover-design, the title page, and elsewhere, that are eminently Vedderesque. Scarcely ever, in fact, has a man put more of himself into his book than has this artist-author crammed into the generous bulk of "The Digressions of V."

PERCY F. BICKNELL.

THE NEWEST BOOK OF PARIS.*

Disdaining to enter into competition with Baedeker, the most recent author of a "Book of Paris" has undertaken the pleasant task in some such spirit as Thackeray used in his "Sketch Books." It is true that Mr. Claude C. Washburn takes himself far more seriously than Thackeray ever took *himself;* and takes less pains to make sure his little asides are truly interesting. That is a mere detail. Both the Victorian and the American write "personal" volumes. And the later-comer tells us, with perfect veracity, that "Paris is not the subject of the book: Paris is only the medium." The subject is life: "and whatever, good or bad, has any bearing upon life is found somewhere in its pages." It may sound unduly patronizing to hint that it is unfortunate that Mr. Washburn has already given us his "Book of Paris," instead of keeping it by him to rewrite, and delete, and enrich. Yet it is certain that in taste and in true knowledge of life he will in the years to come greatly increase,—or at least

*PAGES FROM THE BOOK OF PARIS. By Claude C. Washburn. With etchings and drawings by Lester G. Hornby. Boston: Houghton Mifflin Co.

that is to be devoutly wished and hoped for. A travel-book of the conventional sort Mr. Washburn is amply qualified to produce. It is only this fuller and more ambitious kind of writing that he is hardly "up to." In feeling that Mr. Washburn could have greatly improved his book and made it altogether good reading—which it is not as it stands—I judge, in part, by the intolerant common-sense of his "exposure" of so-called bohemianism; by the delightful passage on the Faubourg St. Germain; by the exquisitely humorous account of a motor-bus journey from Montmartre to the Left Bank—such a journey as my Uncle Toby himself might well have taken, in company with his diverting nephew, had he lived long enough to be shaken about in a motor-bus. If the "Book of Paris" were not, even as it stands, the most striking book recently published on the subject of so many books, I should not have been tempted to write about it at such length, and with so many qualifying phrases. As a matter of fact, it is when he almost succeeds in getting the better of his very troublesome self-consciousness that Mr. Washburn interests his reader. "Oh, for the poet great enough to convince us of the nobility and the glory of eating when we are really hungry!" he exclaims on a page that we could well do without. This is, in his own phrase, *de la littérature*: and not good literature. Neither is what follows:

> "We reserve the splendor of our verse for love; but there is not half the high satisfaction in being in love that there is in dining well after a hard gallop over country roads. I know, for I have tried both."

Too many such pages of the "Book of Paris" obscure for us, through their labored crudity and incorrigible dilettanteism, the real excellences of the book. Anatole France is, apparently, the writer's hero among men of letters; but, in spite of the "Imaginary Interview," the deeper culture and the native wit of M. France are not Mr. Washburn's.

This returned traveller generously spares us "word-paintings" of familiar monuments. He leaves the matter of illustration to his collaborator, Mr. Lester G. Hornby. This skilful young American suggests Mr. Pennell—frequently in his choice of subjects, rather less frequently, but rather more unmistakably, in his treatment of subjects. Some of the etchings and drawings which he includes in his part of the "Book of Paris" are no more than the promising "studies" of an art-student *en voyage*. They want sureness of touch, and they suggest an absence of definite intention. But neither craftsmanship nor selectiveness are in every case absent. There are several effective street-scenes; and in handling such unambitious compositions as are strongest, after all, in "human interest," or, at any rate, homely interest—cabs at the cab stand, for example—success in all things but originality is attained. And what is originality compared with sincerity? In spite of his failure to spare us such messiness as blots his "Old Passage, Palais Royal," Mr. Hornby has already, when at his best, a certain delicacy both in impressibility and manner; and a decided charm.

The Book of Paris has often been written, and "by eminent hands." It has been written and unwritten and rewritten—and it has so far come no nearer completion than the catalogue of the Bibliothèque Nationale. Yet when a writer of great opportunity, so far as "elegant leisure" goes, "settles" in Paris, how can he utterly fail to convey something of the city's enduring charm?

WARREN BARTON BLAKE.

NOTES OF A VETERAN PRINTSELLER.*

The announcement of a book about the great engravers, from the pen of one who has acquired intimate knowledge of their works during forty years' experience as a printseller, naturally arouses keen expectations. It is somewhat disappointing, therefore, to find Mr. Keppel's attractively printed and profusely illustrated volume not what its title would imply; but instead that it is made up, for the most part, of articles originally contributed to popular magazines, lectures delivered before the Grolier Club in New York, at Yale University and elsewhere, and of what appear to be biographical sketches to accompany dealers' exhibition catalogues. The article entitled "The Golden Age of Engraving," from which the book takes its name, was first published in "Harper's Magazine" in 1878, and has since been reprinted at least four times. All that Mr. Keppel has to say about the line engravers and their works is contained in this and two shorter articles, the three covering only thirty-five pages, while nearly two hundred are devoted to etching and etchers, and seventy to other topics.

If the book had been called "A Veteran Printseller's Notes about Famous Etchers and Engravers" it would have been more aptly

*THE GOLDEN AGE OF ENGRAVING. A Specialist's Story about Fine Prints. By Frederick Keppel. Illustrated. New York: The Baker & Taylor Co.

named. The author's style is light and chatty, and his pages abound in anecdotes and entertaining reminiscences. Some of these stories, having been used to enliven more than one of the articles, reappear several times in the book before us. Judicious editing might have eliminated some of the repetitions, and certainly would not have permitted the printing of the following comment upon Mr. Pennell's work, on page 241:

"This impromptu spontaneity of Mr. Pennell's method carries with it one little drawback — if it be a drawback at all. It is, that in his architectural scenes what the French call the *orientation* is reversed : west is east, and east is west. In this he follows the precedent of both Rembrandt and Whistler. The sole preoccupation of these masters was to produce a *picture*, and they cared not at all to provide a topographical plan of some stated locality."

In the same article, the reader had already been told, on page 234, that :

"This impromptu spontaneity of his method involves one little drawback — if it be a drawback at all: it is that in his architectural drawing what the French call *orientation* is reversed; west takes the place of east and south of north. But in this he follows the precedent of Rembrandt, Whistler, and Seymour Haden. The sole preoccupation of these masters was to make an artistic picture, and they cared nothing at all for observing the points of the compass."

One of the most interesting of Mr. Keppel's reminiscences takes him back to his first trip to Europe to buy prints.

"It did not take long for me to expend my little store of money, so I packed up my stock and engaged my passage to New York on a steamer which was to sail in a few days. The day following I learned that the greatest printseller in all Europe could be found at number 109, The Strand. I went there and read on the signboard the name of Noseda. I entered, inquired for Mr. Noseda and learned that the head of the house was Mrs. Noseda, an elderly widow. I was introduced to her and found that in spite of her Italian name she was a good cockney who had been born to the prosy name of Jane Smith, and I perceived that when she spoke, the letter *h* was very uncertain in her vocabulary. I stated my business and said that I had spent all my money before I knew of her and her magnificent stock of rare prints. 'It might be arranged,' said Mrs. Noseda, 'if you 'ave good London references.' Well, I *had*, and next day I took to her three letters of which I was quite proud. 'What are these?' said she. I answered that they were three letters from prominent London merchants, and that these letters spoke of me as being an honest and industrious young man. Mrs. Noseda tore up the three letters unopened, dropped them into the fire, and said to me: 'Now you may take anything and everything you like of my stock, and when you return from New York next year you shall pay me for them.'"

To this remarkable woman's confidence in him Mr. Keppel attributes his "first real start." She was a pronounced "character," and he relates several amusing anecdotes in which she figures. These are too long to be quoted here, but his description of her apparel is necessary to complete the picture of the first interview :

"Anyone seeing her in her street attire (which was the same at all seasons and for long years) was not likely to forget her. She generally wore a yellow gown; her hat was of the most outlandish and flamboyant British style, but it was her outer garment that made her unforgettable. It was a satin shawl of scarlet and yellow, in broad alternate stripes, and it could be seen in the street as far as human eyesight could reach."

Mr. Keppel's comments upon the artists about whom he writes, are, on the whole, sound and well-considered. He does not venture into the field of criticism, but confines himself almost wholly to biographical sketches, personal gossip, and generous words of appreciation of the artists' finest works. Only now and then does he attempt comparisons, as in the case of Millet's "The Wood Sawyers," which he rightly places far above the better-known "Angelus" in artistic merit. Occasionally his enthusiasm leads him to extravagant statement, as when he insists that etching can suggest all that painting can. In the hands of a master, lines and light and dark masses can be made to suggest a great deal, but surely far less than all that it is possible for painting to present to the mind. This, however, is of little importance. The charm of a fine etching is not so much in what it suggests as in the harmonic arrangement of the lines and masses. Even the magic quality of touch is secondary to the composition. Strange to say, artists do not always keep this in mind. There are etchings by Whistler that consist of petty details only, and are lacking in the general effect.

For Whistler as an artist Mr. Keppel has only unstinted praise ; and he devotes to him an essay on "Whistler as an Etcher," and an article entitled "One Day with Whistler." Both of these are very readable. The author, however, makes one rather invidious and unmerited though perhaps unintentional distinction in mentioning Mr. Howard Mansfield's descriptive catalogue of Whistler's etchings, published by the Caxton Club of Chicago, and the catalogue compiled by Mr. E. G. Kennedy to accompany the portfolios of reproductions of the etchings issued by the Grolier Club of New York. In saying that "Mr. Kennedy's book, in particular, is a monument of patient and intelligent labor" it is probable that Mr. Keppel meant only to praise the work of a rival printseller, but the language used is most unfair to Mr. Mansfield, whose book is also the result of long and painstaking research, and is the more complete of the two.

The illustrations of this volume are of especial

interest. They consist of two hundred and sixty-two well-printed half-tone plates, chiefly reproductions of notable etchings and engravings, including most of the acknowledged masterpieces. Together they form a collection of very considerable utility.

FREDERICK W. GOOKIN.

HOLIDAY PUBLICATIONS.

I.

BOOKS OF TRAVEL AND DESCRIPTION.

The undying appeal of Palestine has been heard and heeded by Mr. Robert Hichens, who, in a sumptuous volume entitled "The Holy Land," illustrated from paintings by Mr. Jules Guérin and from photographs, conveys to the reader something of his delight in the scenes and characters there to be encountered. The mere sensuous charm of the region seems almost to intoxicate Mr. Hichens. "It is an Arcady of the East," he exclaims, "and of a charm to me irresistible. Cares drop away, are lost among the innocent wild flowers; fears, anxieties disperse on the gentle, caressing breezes. Far off, at evening, the little white tent will welcome you; and as you see it in the distance, and your horse, lifting his head and distending his sensitive nostrils, neighs joyously, you will bless from your heart the nomadic life." After a chapter devoted to Baalbec and one to Damascus, the author takes us from Damascus to Nazareth, from Nazareth to Jerusalem, and from Jericho to Bethlehem. An important chapter on Jerusalem, and another descriptive of the Easter ceremonies at the Church of the Holy Sepulchre, as viewed under rather trying conditions by the writer, close the book. Similar in character to Mr. Hichens's work on "Egypt and its Monuments," the book is of course a noteworthy product of the printer's and the illustrator's art, as well as a glowing piece of writing. Vivid effects are present in abundance, both in the text and in the brilliantly colored pictures by Mr. Guérin, who accompanied the author on his journey through Palestine. (Century Co.)

Unfading is the charm of Brittany, and every fresh visit reveals some new phase or detail of that charm. Last year Miss Frances M. Gostling told us much that was delightful about "The Bretons at Home," and this year Mr. George Wharton Edwards has produced an elaborate volume on "Brittany and the Bretons" (Moffat, Yard & Co.) illustrated both in color and in black-and-white by himself; while Miss Mary J. Atkinson, in a book entitled "A Château in Brittany" (James Pott & Co.), gives her impressions of the country and its people. Mr. Edwards, rambling extensively with Mrs. Edwards in the byways of that unmodernized corner of France, has chronicled their wanderings in a style and with a variety of illustrative anecdote that cannot fail to interest. Occasional passing mention of the ancient superstitions of the people — as, for instance, their steadfast abstention from blackberries because they believe the crown of thorns was made of blackberry vines — helps one to realize how far removed they are from the twentieth-century world about them. The author's pictures are numerous, and their manner of execution is well adapted to the homely quaintness of their themes. So interesting are they that one could wish the accompanying reading matter were more given to expatiating on or explaining their details. Miss Atkinson's "Château in Brittany" is also the record of personal experience, and it takes its title from the comfortable villa, or farm-house, at Dinard which she and her companions made their headquarters. The ways of the people, and the antiquities and legends of the country, with a sufficiency of historic reference, help to give variety to the author's account of places visited and sights seen. Seventeen pictures from photographs are scattered through the book. If now the English-speaking tourist does not find himself already fairly familiar with the Bretons and their country before visiting them, it will not be for lack of agreeable and informing literature on the subject.

To stand in the streets of Pompeii is to feel that "nothing in its life became it like the leaving it." Never more than a second or third rate provincial town in its own day and generation, with no claim on the notice of its contemporaries in respect of art, letters, or men, Pompeii through its death, burial, and resurrection has won for itself a charm unique and unrivalled in the world. Not until the nineteenth century was well on its way did we learn much of Pompeii as we see it to-day. Since then, not only picks and spades but pens have been busy, and Pompeii dead enjoys a fame never known by Pompeii living. The traveller finds no lack of guide-books, the scholar no lack of archæological data; but the average stay-at-home reader will delight rather in the new and satisfying volume on "Pompeii" by Mr. W. M. Mackenzie, published by Messrs. Macmillan. The author's aim is to reconstruct, often necessarily by suggestion or analysis only, the life of the old town, with sufficient explanation and account of the material to furnish a basis of actuality, or at least a general view, from different sides, of what Pompeii means. From what is now disclosed, much insight is gained into such features of Roman civilization as municipal and domestic life, streets, trades, houses, decoration and art, public buildings and public amusements, religion, temples, tombs, and monuments. It is somewhat unusual to find the name of the illustrator precede that of the author on the title-page of a book. That it does so in the present instance is only just to the artist, Alberto Pisa, who painted the twenty charming landscapes and architectural groups that illustrate Mr. Mackenzie's text. These are in full-page and fairly aglow with color. But, brilliant and striking as they are, only a person

who has never seen Pompeii in the Spring-time will consider them exaggerated.

Mr. Ernest Peixotto's qualifications for describing and illustrating the attractions of his native State are a sufficient guarantee of the excellence of his "Romantic California" (Scribner). Seventy illustrations from his hand are ably reinforced with descriptive matter giving the artist's experiences and impressions in various parts of his vast and even yet not very well known State, and in the Farallones. What may be called the old-world charm of California especially appeals to him, as do also the natural beauties of its less frequented spots. A chapter devoted to the "Midsummer Jinks" of the San Francisco Bohemian Club in the redwood forest eighty miles north of the city, with some account of the recent Grove Plays, is of unusual interest; as are also the chapters "Through Bret Harte's Country" and "The Farallones." The Spanish blood in Mr. Peixotto's veins may at least partly account for the fondness in which he holds the history and the picturesque antiquities of this romantic land, and in expressing which his pen and pencil have vied with each other. The book has a pleasing cover-design in color and gilt; elsewhere the artist confines himself to black-and-white.

When, in wandering about London, you come upon a particularly quaint street, a square whose old houses have an unmistakable air of being historic, and whose little park speaks, somehow, of interesting associations with by-gone days,—then you long for a guide who is versed in all the rich tradition of the place, and who can tell you in detail its whole story. It is exactly this sort of thing that Mr. James S. Ogilvy does for the reader in his volume entitled "Relics and Memorials of London Town" (Dutton). Mr. Ogilvy is a painter, with a taste for quaint picturesqueness and the lore of the past. In a former volume he painted and described bits of London "City"; now he wanders over a wider area, searching not so much for beauty or architectural importance as for storied interest. But he finds beauty too, of a kind — the London kind, — as the fifty colored plates in this book testify. Lincoln's Inn Fields and Portsmouth Street, Gray's Inn, the neighborhoods of St. Clement Danes and St. Mary-le-Strand, Drury Lane, Covent Garden, Charing Cross, Soho Square, Bethnal Green, — these are a few of the many localities whose history Mr. Ogilvy relates and whose traditions he has carefully sifted, finding his greatest difficulty to be the curious confusion of characters from novels or ballads with real people. The book is naturally too large to be used as a guide on the spots described; but as preface or appendix to a London visit it would be difficult to find a more delightful volume.

To Mr. Clifton Johnson's "American Highways and Byways" series is now added a volume on "The Rocky Mountains" (Macmillan). The author's camera has here, as usual with him, aided and abetted his pen with excellent effect. More than sixty scenes from animate and inanimate nature, including human nature in divers types, are faithfully reproduced. The fifteen chatty chapters of the book take the reader on a pleasant ramble through North and South Dakota, New Mexico, Oklahoma, Colorado, Nebraska, Montana, Wyoming, Kansas, Texas, Utah, and the Yellowstone National Park. The cyclone cellar on the plains where the wind will blow the buttons off a man's coat, besides doing more serious mischief, the pioneer farmer holding the plough while his faithful helpmate leads the horse, and the fast-disappearing Indian tepee, with types of redskin humanity, are objects of interest to the author and to his readers. With tact and skill Mr. Johnson secures from the natives much racy and informing talk on local matters and on the history of the region, so that a large part of his narrative is printed in quotation marks and has the agreeably broken-up appearance of conversation.

Professor Oscar Kuhns, a lover of Switzerland by virtue of his descent from Swiss ancestors and of summer vacations and several longer sojourns amid the Swiss mountains, is the author of an historical and descriptive volume entitled "Switzerland: Its Scenery, History, and Literary Associations" (Crowell). Its strongest appeal is to the mountain-climber and the mountain-lover, abounding as it does in the adventures of famous Alpine explorers, in stories of landslides and other stirring incidents among the mountains, and in pictorial and verbal presentation of the glories and the sublimities encountered on every hand in this "playground of Europe." Edward Whymper's conquest of the Matterhorn in 1865, with the fearful accident attending that achievement, is well, though briefly, related. As the author has several times made Geneva his home, attending courses at the University and making excursions into the surrounding country, he has had ample opportunity to possess himself of the spirit and traditions of the country. Illustrations, print, and binding are in keeping with the excellence of the reading matter.

In these days when so many tourists consider a camera a necessary part of their equipment, there will be plenty of interested readers for such a book as Mr. W. I. Lincoln Adams's "Photographing in Old England, with Some Snap Shots in Scotland and Wales" (Baker & Taylor Co.). Mr. Adams is editor of "The Photographic Times," and manifestly is skilled in the taking of sun-pictures, as well as experienced in the art of sight-seeing. The descriptive matter that divides his large pages with the beautiful views to which it relates, originally appeared in the paper which he edits, as did also the illustrations. Sixteen full-page plates are interspersed among the more numerous smaller pictures; all are fine specimens of photography and of half-tone reproduction, though a few are credited to other cameras than the author's. The scenes photographed lie chiefly along the Thames from Windsor to Oxford; in Warwickshire; in Devonshire; in the Lake Country; in London; in Wales and Scotland;

and in various cathedral towns. A chapter of pertinent advice to itinerant amateur photographers concludes the book.

"The Father of Waters," and the vast valley it drains, has proved a fruitful theme to Mr. Julius Chambers in his large and profusely illustrated octavo, "The Mississippi and its Wonderful Valley" (Putnam). Since his first passage over the twenty-seven hundred and seventy-five miles of the mighty stream, from its source to the sea, the river has become to Mr. Chambers a veritable enthusiasm, as he informs his readers; "dwellers along its banks have become his friends and associates; mere towns when first known to him have grown into prosperous cities." Beginning with "the era of fable," he sets forth in not too great detail about all that is known or knowable concerning the Mississippi in early times. In addition to the historic and the picturesque aspects of the river, its industrial or commercial importance is duly considered, one of the most interesting chapters treating of the proposed deep waterway for large steamers from Chicago to the Gulf. Views and portraits and maps in good number are scattered through the book, which in workmanship is worthy of its theme.

"Oxford and Cambridge, delineated by Hanslip Fletcher" (Wessels & Bissell Co.) presents in sixty-one large plates, and in an historical introduction and other descriptive and historical articles by various competent writers, the beauties and the antiquities of the two venerable seats of learning in England. An agreeable change from the prevalent half-tone photographic picture is the hand-executed illustration of Mr. Fletcher. Some of his work is in pen and ink, while other examples appear to be wash-drawings of some sort; but all are executed with wonderful minuteness of detail and also with excellent general effect. The various colleges are adequately represented, and the descriptive matter is in each instance contributed by a fellow or other member of the college in question; while the Registrary of Cambridge writes the general introduction, in which most readers will find much that is new to them and interesting. The book is durably, flexibly, and neatly bound.

The leisurely and book-loving traveller in Warwickshire and London could find few better companions for his wanderings than Mr. William Winter in his long since famous work, "Shakespeare's England." The gradual outgrowth of a number of visits to the old country, the book took its present name and something of its present form in 1888, and under that name "it has passed through more than twenty-five printings," as the author, with pardonable pride, announces in his preface to a new and still further enlarged edition, handsomely published by Messrs. Moffat, Yard & Co. Incidentally, this new issue has a personal or biographical interest from the author's endeavor, "while eliminating repetitions, to express, wherever essential, the different moods and emotions awakened, in the same observer's mind, by different visits to the same place." Thirty-one views from photographs supplement the text and please the eye.

A striking memento of the San Francisco earthquake and fire comes from the publishing house of Messrs. Paul Elder & Co. It is in the form of a volume, quarto size, of heavy brown paper, the right-hand pages serving as card-board mounts to beautifully tinted photographs of the ruined and of the resurgent city, and the left-hand pages bearing verses inspired by the accompanying views. "The Vanished Ruin Era: San Francisco's Classic Artistry of Ruin Depicted in Picture and Song, by Louis J. Stellmann"—so runs the title-page. The brown tint of the illustrations matches the brown paper upon which the book is printed, and the objects photographed are chosen with an artist's eye. The metrical accompaniment, pitched in a minor key of tender regret, is pleasing and appropriate. The volume is stoutly bound in buckram and boards.

A series of handsome volumes dealing with "Beautiful England" has been undertaken by Messrs. Dana Estes & Co. Mr. Ernest W. Haslehust furnishes the colored illustrations, and Messrs. Edward Thomas, Walter Jerrold, A. G. Bradley, Canon Danks, and others write short and chatty descriptions of the places and buildings represented. The six volumes now ready are entitled "Oxford," "The English Lakes," "Canterbury," "Shakespeare-Land," "The Thames," and "Windsor Castle." Not as formal guide-books, but rather as dainty souvenirs of scenes visited or read about, will these agreeable volumes prove their worth.

The freshness of first impressions and the intimacy of family letters are combined in Mrs. Agness Greene Foster's "By the Way" (Paul Elder), which is made up of "travel letters written during several journeys abroad, describing sojourns in England, Scotland, Ireland, France, Germany, Austria-Hungary, Italy, Greece, and European and Asiatic Turkey," with many illustrations from photographs. The book is really a new edition, with added letters on Germany, Austria-Hungary, Greece, and Turkey, of a little volume published seven years ago. An "Index of Places, with name of hotel or pension" and an "Index of Authors and Books Mentioned" have also been added.

Six deservedly popular books of travel, which have appeared within the last two or three years, are now offered by the publishers, Messrs. Little, Brown, & Co., in new editions of attractive appearance and moderate price. Two are by Mrs. Anna Bowman Dodd: "Falaise, the Town of the Conqueror," and "Three Normandy Inns." Mr. Henry C. Shelley is also the author of two volumes: "Untrodden English Ways," and "Literary By-Paths in Old England"; and the remaining two are Mr. Samuel Adams Drake's "New England Legends and Folklore in Prose and Poetry," and Miss Lilian Whiting's "Italy, the Magic Land." All the volumes are attractively illustrated, and boxed; and all deserve, in their new and popular-priced form, a large accession of readers.

HOLIDAY EDITIONS OF STANDARD LITERATURE.

Highly elaborate and wholly in harmony with the spirit of the poem is the artistic accompaniment prepared by Mr. Willy Pogány for "The Rime of the Ancient Mariner" (Crowell). The text itself, in a rather profusely ornamented black-letter, with initial letters of more or less intricate design, and with a generous use of colored scroll-work, presents the appearance of an illuminated manuscript. It is, we infer, from the same hand that executed the many illustrations, mostly in color, that fill about half the volume. Weird, fantastic, and gruesome are some of the artist's conceptions, while others have a lightness and grace difficult to describe. Like delicate water-color paintings, with here and there a suggestion of Turner in the treatment of shimmering ocean or haze-enveloped ship, these more airy productions are of the very stuff that dreams are made of, even as the others are translated nightmares. Each page has both marginal decorations of elaborate pattern, and also, running over the page, a faintly-tinted design wherein crawling things and snake-like vines have much to do. The albatross is skilfully worked in as an occasional ornamental feature. The front cover, the half-title, and the title-page are splendid with gilt and scroll-work and rich colors. A page of Latin from Thomas Burnet's "Archæologiæ Philosophicæ" effectively precedes the poem, and a part of the Lord's Prayer, likewise in Latin, follows it. Without question, this is the most elaborate and the most beautiful edition of the "Ancient Mariner" ever published.

In sumptuous form, beautifully printed on heavy paper, and lavishly illustrated in color, with other decorative features, M. Joseph Bedier's version of the Tristram and Iseult legend makes its appearance in an English translation from the pen of Miss Florence Simmonds. "The Romance of Tristram and Iseult" (Lippincott) in its present version forms a very readable love story, told in modern phrase but with much of the naïve manner of the original fragment from the hand of Béroul. To the translation of this fragment (about 3000 lines) M. Bédier added from various sources, or supplied outright, what was necessary to make a complete and connected narrative. In a brief introduction to the work M. Gaston Paris says: "The element which attracted the French romancers in the story and tempted them to clothe it in the consecrated form of octosyllabic verses, in spite of all its difficulties and obscurities, was the element which secured the success of their undertaking and gave an unprecedented popularity to the legend as soon as it became familiar to the Romano-Germanic world: the idea of the fatality of love, which raises it above all laws. This idea, incarnated in these two exceptional beings, is the more sympathetic to the hearts of men and women here, because it is purified by suffering and sanctified by death." The colored pictures by M. Maurice Lalau are in harmony with the romance, and the English translation is admirably smooth and just enough tinctured with archaism.

It is one hundred and forty years since Goldsmith's "Deserted Village" first appeared, in a quarto of thirty-two pages, with a steel engraving on the title-page. Subsequent editions, three of which appeared within little over a month of the first issue, are of course too numerous to mention; but the quarto reprint, copiously illustrated both in color and in black-and-white by Mr. W. Lee Hankey, published in this country by Messrs. Dodd, Mead & Co., has merits, artistic and typographical, belonging to few if any of its predecessors. In forty colored plates and about as many uncolored drawings the artist has well caught the spirit of the poem and reproduced its homely rural scenes and characters. With few exceptions the coloring of the plates is subdued enough to be natural and pleasing, and the drawing is excellent. A short introduction by "T. S." gives the circumstances attending the writing and publishing of the poem, with a few contemporary estimates of its merits. To lovers of Goldsmith, no more acceptable gift of its kind could be presented.

Mr. Edmund Dulac has once more been fortunate in securing exactly the right material on which to exercise the magic of his art. "The Sleeping Beauty and Other Fairy Tales" have been freely translated from the *Cabinet des Fées* by that sympathetic raconteur of old stories, Sir Arthur Quiller-Couch, who also contributes a charming preface about the *Cabinet des Fées* and Perrault and Madame de Villeneuve, authors of the four tales here chosen from its mine of riches. Mr. Dulac's new pictures have a touch of drollery like those he made for the "Arabian Nights," more than a touch of the romance and mysticism of his "Rubaiyat" illustrations, and a fairy-like daintiness and delicacy of design and coloring that is all their own. They are, of course, beautifully reproduced. The text is handsomely printed on wide-margined pages of fine proportion, and the binding is tasteful and of appropriate design. (Hodder & Stoughton.)

Miss Mitford's and Anna Maria Hall's rural sketches are drawn upon for two holiday books — "Sketches of English Life and Character" and "Tales of Irish Life and Character," both with the McClurg imprint. The first is ascribed to "Mary E. Mitford, author of 'Our Village.'" Of course Mary Russell Mitford's "Our Village" is a well-known work, and the natural inference that these revamped "Sketches" are taken therefrom is found to be correct; but there has been such jumping about among the five original series of the work, with not too scrupulous retention of the original titles, as to make identification rather difficult. Why the book could not have been published as a selection from "Our Village," rather than as by the (misnamed) author of "Our Village," will puzzle the plain reader, who will also be perplexed by the lack of connection between the reading matter and the "sixteen reproductions from the paintings of Stanhope A. Forbes, A. R. A." The pictures are pleasing,

however, and rural in theme. They are all brightly colored. The "Tales of Irish Life and Character, by Mrs. S. C. Hall," are chiefly selected from Mrs. Hall's "Sketches of Irish Character," a work now about eighty years old and probably not unworthy of a revival. In this instance again, the colored "reproductions from the paintings of Erskine Nicol, R.S.A.," have no close reference to the text which they adorn. But the two volumes make pretty picture-books, and the reprinted sketches have not spoiled with age.

It was a happy thought that sent Mr. Clifton Johnson with his camera to Walden Pond to procure illustrations for a new edition of Thoreau's best-known book. "Walden" appears in the same handsome form as "Cape Cod" and "The Maine Woods," from the hands of the same illustrator and the same publishers (Crowell & Co.). Thirty-three full page views, not only of Walden in different aspects and the site of Thoreau's hut, but also of memorable spots in the village of Concord, are scattered through the volume. A short introduction by Mr. Johnson gives, among other information, the ultimate fate of the hermitage, of which no good picture seems to have been available for the present edition of "Walden." Both for those that have and for those that lack "a pretty good supply of internal sunshine," this record of a two-years' cheerful solitude, spent in simple labors of the body and healthful exercises of the mind, will always be invigorating reading. "To read well," says Thoreau in the book under discussion, "that is, to read true books in a true spirit, is a noble exercise, and one that will task the reader more than any exercise which the customs of the day esteem."

If the humor of the "Pickwick Papers" needs any bait to tempt present-day readers, it is provided in Messrs. Hodder & Stoughton's reprint, wherein are to be found some of the Club's adventures, under the title "Mr. Pickwick: Pages from the Pickwick Papers." The book is rather bulky to read from, but this disadvantage is offset by the large clear type. And whoever takes it up merely to look at the pictures will shortly find himself too much amused by them not to dip into the story. Mr. Frank Reynolds is the artist. His humor is more genial than that of the early illustrators, and a large page and the use of color give him an excellent opportunity to depict his conception of the Pickwickians, their friends, and their experiences in a fashion at once telling and decorative.

Mr. Rudyard Kipling's "Collected Verse" — the author's own selection of the work by which he wishes to be finally represented — is the basis of a handsomely-made holiday volume with illustrations by the English colorist, Mr. W. Heath Robinson. Mr. Kipling's imagination is peculiarly difficult to match pictorially. It demands boldness both in coloring and conception; and the fall from the interestingly grotesque to the mere absurd is easy. Mr. Robinson attempts everything — the singing souls of the "jolly, jolly mariners," the Explorer insane in the desert, Tomlinson gripped by a spirit hand, the "Ford o' Kabul River" with its floating dead. All the pictures are interesting, but many give most strongly the impression of being attempts at the impossible.

"Tom Sawyer" needs no commendatory word from the reviewer's pen. Nevertheless the new edition issued by the Harpers, with sixteen excellent illustrations by Mr. Worth Brehm, is so attractive that it cannot be passed over in silence. Tom himself is admirably conceived by the artist, who shows him to us in some very convincing attitudes, — whitewashing his Aunt Polly's fence, showing off before the blue-eyed, yellow-haired girl in Jeff Thatcher's garden, relating his adventures to a spellbound circle of admirers, and so on. But there is one detail in the first-named picture that is wrong: the fresh whitewash from Tom's brush is represented as beautifully and brilliantly white, whereas every whitewash artist knows that the white shows only after the wash is dry. But Mr. Brehm may plead artistic license; and his good work in other respects has earned him our indulgence.

Browning's "Pippa Passes" and the group of lyrics called "Men and Women" are brought together in a small clearly-printed volume in flexible leather binding, with ten colored illustrations by Miss E. Fortescue Brickdale. The poems included under the title "Men and Women" are not limited to the final grouping of the author, but include the much larger selection issued under that title in 1855. "In a Balcony," however, has been omitted, because it was republished in a separate form by the author. The pictures, if we mistake not, appeared originally in an octavo edition of these poems, a few years ago. The volume contains a wealth of poetry, and is issued in an artistic and durable form, suited to the book-shelf or the pocket. (Houghton Mifflin Co.).

The continued popularity of Eugène Sue's "Mysteries of Paris" is attested by the handsome two-volume edition issued this Fall by Messrs. Crowell & Co. It is a reprint from the original English version published by Chapman and Hall, and seems to have the original illustrations — nine spirited drawings in each volume. Together with "The Wandering Jew" and Victor Hugo's "Les Misérables," this story will long be read by lovers of old-fashioned French romance in its elaborate and somewhat sensational form. That the author was strongly convinced of the high moral purpose actuating his literary labors, appears in an interesting foot-note to the eighteenth chapter.

Bret Harte's characteristic story of "Salomy Jane" is issued in a tastefully illustrated and decorated edition by the regular publishers of Bret Harte's works, Houghton Mifflin Co. Mr. Harrison Fisher and Mr. Arthur I. Keller have illustrated the tale most attractively, especially captivating being the former's conception of the heroine. Among the season's moderate-priced gift-books this has both in matter and embellishment rather unusual distinction.

MISCELLANEOUS HOLIDAY BOOKS.

That enthusiastic Bostonian, Miss Mary Caroline Crawford, follows up her "Old Boston Days and Ways" with another glowing tribute to the undying charm of the American Athens. In her "Romantic Days in Old Boston" (Little, Brown, & Co.) it is the nineteenth century that she chiefly confines herself to in recalling the interests and activities of a Boston that, though irrevocably past, will enduringly survive in literature and tradition and in the permanent influence for good that she exerted on the country at large. Merely to name some of the topics selected for treatment by this well-informed writer — such topics as the Brook Farm experiment, the real Zenobia, the slave as a hero, the words and deeds of Wendell Phillips and Theodore Parker, the old Boston theatres and their stars, old-time hostelries, the great fire, some famous visitors and how they were entertained, and Boston as a literary centre — will give a notion of the book's strong appeal to readers "of the right sort." Though of the present generation, Miss Crawford has friendships and memories (her own or transmitted to her) that enable her to write with more than a scholar's command of her theme. The unusually numerous and interesting illustrations in the book constitute one of its chief attractions. It is indexed, and runs to four hundred pages of most inviting reading matter.

Steering a middle course between the seriousness of history and the frivolity of fiction, Mrs. Jean Lang's substantial volume entitled "A Land of Romance: The Border, its History and Legend" (Dodge Pub'g Co.) brings together a large amount of matter interesting to readers of Sir Walter, as also to students of Scotland's antiquities and the vicissitudes of her eventful history. Beginning with the building of the Roman Wall, the author passes on to the coming of Arthur, then to the spread of Christianity northward to that wild borderland, and after that treats of the border wizards. Monks and monsteries, the struggle for independence in the days of Wallace and Bruce, raiders and robbers, the ill-fated Mary Queen of Scots, border feuds, the Covenanters, bonnie Prince Charlie, and finally a chapter on "Sir Walter's Day," referring to the good old time when the Laird of Abbotsford was alive, — such are, in brief, the remaining contents of the book, which is adorned with six photogravure illustrations from paintings by Mr. Tom Scott. An appropriate poem in six stanzas, by Mr. Andrew Lang, precedes the first chapter and prompts the inference that "Jean Lang" is none other than Mrs. Andrew Lang. Not to be dismissed without commendation is the handsome typography of the book.

A new series (the third) of "Where Ghosts Walk," by Mrs. Terhune ("Marion Harland") continues those pleasant sketches of bygone folk of bygone days, as recalled by visits to their familiar haunts. The "Ghosts" of the new volume are English, with a sprinkling of French dames and gallants for variety. The visits paid to storied spots are casual tourist's wanderings, but inspired by a definite purpose and backed by thorough preparation. One of the most entertaining sketches is that about the Ladies of Llangollen, the eccentric pair of eighteenth-century friends who forsook the gay world to live together in the wilds of North Wales. The mansion that they made out of a cottage is now stored with interesting relics of their tenantry, including journals, correspondence, and expense-books, whose items, quoted at length in the narrative, are both entertaining and enlightening. Two portraits, a photograph of their faithful maid, views of their house and of their tombs in the parish church-yard serve as illustrations to this chapter. The little Duke of Gloucester at Twickenham, Sir Philip Sidney at Penshurst, George Herbert at Bemerton, Joan of Arc at Chinon, and Marie Stuart at Amboise are among the other subjects, in the treatment of which historical anecdote is pleasantly mingled with lively personal recollections of the scenes in which the dramas of great lives were set. (G. P. Putnam's Sons.)

It would be difficult to write a dull book about Rosa Bonheur. Virile, energetic, original to the verge of eccentricity, generous to a fault, absorbed in her art and holding a unique position among artists, — withal a delightful and copious letter-writer, — she provides an almost ideal subject for biographical study. Mr. Theodore Stanton's "Reminiscences of Rosa Bonheur" (Appleton) is, as far as possible, a first-hand record of the artist's personality as shown in her letters, and of her friends' and contemporaries' impressions, in many cases offered expressly for Mr. Stanton's use. Mr. Stanton furnishes the missing links in the chain of continuous narrative, besides exercising much skill in sifting and arranging his documentary material. Many portraits and a number of reproductions of Rosa Bonheur's paintings enhance both the human and the artistic interest of the volume, which runs, always entertainingly, to the proportions of a stout octavo. Mr. Stanton's picture is that of a very genial, very independent woman, with a keen zest for life, an intense interest in only one thing, and a serene carelessness of public opinion except where it touched her paintings.

"The Friendly Library" (Macmillan) is enriched this season by two inviting little books, beautifully printed and bound, and neatly boxed. One of them, "The Book of Friendship," is tastefully illustrated by Mr. Wladyslaw T. Benda and provided with an appropriate introduction by Dr. Samuel McChord Crothers. The selections, in both prose and verse, are wide-ranging, culled from novels, plays, poems, the Bible, juvenile fiction, and published correspondence, all conveniently divided into sections headed "Childhood Friendships," "Inarticulate Friendships," "In School and College Days," "Neighbors," and so on. The other volume, entitled "The Second Post," is a companion or supplement to "The Gentlest Art," and compiled by the same skilful

hand — that of Mr. E. V. Lucas. Bits of informal letter-writing are selected from the immortal letter-writers, and a number from less famous sources are added. A few unpublished fragments, mostly anonymous, are also included. The whole, besides being good reading, forms an excellent guide and model to the would-be graceful and witty and friendly letter-writer.

An agreeable book for all lovers of George Eliot has been written by Mr. Charles S. Olcott. "George Eliot: Scenes and People in her Novels" (Crowell) treats of the circumstances attending the writing of her successive stories and novels, with appropriate illustrations from photographs. The original scenes and characters utilized by her are once more brought to our notice, and occasional critical remarks are introduced, both original and quoted. The chapter on "Romola," that scholarly effort of painstaking historical and antiquarian research, runs to a length and to a warmth of commendation rather out of proportion to its merits as a work of fiction. In a chapter devoted to the quasi-matrimonial relations between Marian Evans and Mr. Lewes, the writer says that the two "decided to live together as husband and wife, and to make the mere announcement of their determination suffice in lieu of the usual ceremony." What about that nuptial ceremony on the continent, which, as we have been glad to learn on apparently good authority, was resorted to as the best available substitute for a regular English marriage? The book closes with a readable chapter on "The Womanliness of George Eliot"

Miss Helen Keller's unrhymed poem in irregular metre, which first appeared in "The Century Magazine" under the title "The Song of the Stone Wall," is now issued in book form with eight pictures from photographs representing the author amid rural surroundings, the wall also appearing in most of the views. The rough irregularity and enduring strength of the old wall, rudely built of field stones, are to some extent typified by the unconventional pattern of the poem, while the freshness and vocal sweetness of the woods and meadows through which the wall runs breathe again in the thought and feeling of the verses. The dedication is to Edward Everett Hale; "for he loved the old walls and the traditions that cling about them," and he was himself "the living embodiment of whatever was heroic in the founders of New England." Decorative borders add a finishing touch to this handsome volume. (Century Co.)

Mr. and Mrs. Robert Shackleton's "Adventures in Home-Making" (Lane) will delight and inspire all enterprising persons who either don't own homes or find those they do own hopelessly ugly. There is no use in living in a house you don't like, aver the Shackletons cheerfully, and then proceed to produce their evidence: photographs of the very ugly one they bought, and of the charming abode into which, with comparatively small expenditure of money but with plenty of time and thought, they transformed it. How to remove "ginger bread" decorations, alter partitions, let in windows, take out superfluous doors and stairs, snatch charming banisters, mantels, and cupboard doors from the wreck of half-demolished houses, and transform the doors into wall-paneling, how to be everlastingly on the watch for the right things, to picture in imagination just what you want and then get it, even to a secret stairway, — this is what the Shackletons did; and they describe the process in all its practical details, even to the sordid one of dollars and cents. The "Adventures" extended to porches, barn, gardens, useful and ornamental, and lawns; so that a variety of interest is assured. There are pictures of all stages of the game of home-making, the fascinations of which, in spite of multitudinous detail, are never lost sight of.

A vivacious, even a tempestuous great lady was "Bess of Hardwick," whose life is entertainingly chronicled by Mrs. Maud Stepney Rawson. Thrice married to a great title, lady-in-waiting to Queen Elizabeth, friend of Mary of Scotland, — to whom her last husband, the Earl of Shrewsbury, long acted as jailor,—vain, romantic, passionately fond of power and exercising a great deal of it, Elizabeth Countess of Shrewsbury is an extremely picturesque figure. Among "her children, her friends, her buildings, her household gods, her intrigues, and her dazzling dreams," she moves, always dominating, often inscrutable, generally thorny, but never uninteresting. Her copious correspondence is largely drawn upon to add personality and local color to the pages of Mrs. Rawson's volume. Numerous family portraits at once illustrate and embellish the text. (John Lane Co.)

Of such value to photographers and to artists in general did Mr. Sadakichi Hartmann's chapters on "Landscape and Figure Composition" show themselves to be on their appearance in "The Photographic Times" that they are now collected and issued, with some revision and enlargement, in book form, together with the numerous illustrations originally accompanying them. Occasional diagrams are used to make clearer the author's remarks on composition, and the tone of his instruction and exposition is throughout so little technical or otherwise difficult that a mere beginner or even a general reader without artistic pretensions can follow him with ease and pleasure, as also with profit. Both celebrated paintings and views from nature are used in illustration, and though often the scale is too small for the best effect, the author's purpose is fairly well served. One, two, and even three illustrations appear on a page, usually with some reading matter; but the page is of generous proportions. (Baker & Taylor Co.)

Beginning with "Beowulf" and ending with "Hereward the Wake," Mr. M. I. Ebbutt has retold many of the more important legends of ancient British heroism and adventure. "Hero-Myths and Legends of the British Race" (Crowell) is a substantial volume, fully illustrated by Mr. J. H. F. Bacon, Mr. Byam Shaw, and others, and is likely

to appeal strongly to the lovers of folk-lore and of stirring tales of heroes and adventurers. Younger readers of fairy-tales will be a little daunted by the book's apparatus of introductory and explanatory matter, by the glossary and index, and by the metrical passages, sometimes not inconsiderable, from both earlier and later sources. Yet older readers will profit by these helps to the understanding of the myths and legends, and younger readers will grow to their appreciation. The book covers well a certain age of fable with which every English-speaking person should be familiar.

Local color, a dash of dialect here and there, swinging metres, and spirited illustrations, many of them in the hues of nature, or an approximation thereto — all this and more is to be set to the credit of the volume containing Mr. Joseph Mills Hanson's "Frontier Ballads" (McClurg). The twenty-five poems in the book are about evenly divided into "Soldier Songs," "Prairie Songs," and "River Songs," of which the last two sections please us more than do the tales of violence and bloodshed. In "The Engineer of the 'Golden Hind'" we make the acquaintance of a second Jim Bludsoe who heroically runs his blazing craft ashore, and then has done with engines for good and evermore; and in "Jesus Garcia," a similar character in the person of a Mexican railway engineer thrills the spell-bound reader. Mr. Maynard Dixon has furnished the drawings, which begin on the front cover of the book and run through the volume in a manner both realistic and decorative.

The holiday season would scarcely be complete without Mr. Ralph Henry Barbour's annual tale of young love and happiness. "The Golden Heart" (Lippincott) is the title of his latest offering. The heroine's eyes are of a sparkling blue, the hero's of a soulful brown; she keeps a tea-room and gift-shop, he rows a skiff and paints pictures; and as the tea-gift establishment stands at the water's edge, what more natural than a meeting and love at first sight? After that nature is allowed to take her course. But, incidentally, the author, in personifying Nature, makes her masculine, against which one must protest. The colored illustrations by Mr. Clarence F. Underwood are very pretty, and they catch the spirit of the little romance, while the marginal sketches and other decorations by Mr. Edward Stratton Holloway lend an attractive touch to this attractive book.

Fire and passion, tears and pathos, the hunger for affection and the sweetness of reciprocated love are mingled in due proportion in the fascinating Japanese tale entitled "Tama" (Harper) by Onoto Watanna, author of "The Wooing of Wistaria," "The Heart of Hyacinth," and other successful stories. Tama the Fox-woman is the offspring of a surreptitious love affair between a foreign sailor and a "Noble Nun of second rank," and she becomes enamoured of O-Tojin-san (Honorable Mr. Foreigner) who is a professor in the college at Fukui, and who shows himself to be by no means a marble-hearted man. Interesting results follow. Four dainty colored illustrations, with softly-tinted marginal decorations, and cherry blossoms on the cover, give the book a very inviting aspect.

A fresh collection of Mr. Harrison Fisher's studies in feminine beauty is issued by Messrs. Dodd, Mead & Co. in a volume entitled "A Garden of Girls." Its spacious pages are marginally decorated by Mr. Theodore B. Hapgood, and further filled with appropriate verses of an amorous nature, mostly from early and later English poets. A critical eye cannot fail to note the mutilation and alteration of Donne's little poem, "The Message," which is blunderingly ascribed to "John Bonne." Certain of the girls have their charms not exactly heightened by the hideous headgear of the day, but otherwise the costumes are only less fetching than the bright eyes and rosy cheeks of their wearers.

A good old-fashioned love-story in verse is presented in "A Hoosier Romance" (Century Co.), by Mr. James Whitcomb Riley, with colored and other illustrations from the skilful hand of Mr. John Wolcott Adams, and with a tinted decorative design embellishing each page of print. The troubled but finally triumphant course of a true love, against which a harsh and miserly father makes unsuccessful opposition, is related in Mr. Riley's well-known manner, the climax of the tale being an ingenious variation of the elopement episode and the speedy tying of the nuptial knot. The book is tastefully bound and boxed.

Three hundred and thirty-seven thousand copies of Mrs. Kate Douglas Wiggin's "Rebecca of Sunnybrook Farm" (Houghton) have been sold since its first publication seven years ago. This we learn from the "Publisher's Note" to the new illustrated holiday edition of the charming story. A colored frontispiece by Mr. F. C. Yohn shows Rebecca seated by Mr. Cobb's side on the old stage-coach, and there are eight other illustrations from photographs of scenes in the play so successfully made out of the story. The stage Rebecca contrasts strongly with the stage-coach Rebecca, and in other respects the theatre pictures are not quite what might best have interpreted the simple tale; but the book is sure to please as a handsome holiday issue of a deservedly popular work.

Folk-lore as it is found among the vanishing aborigines of the far Northwest is presented in Miss Katharine Berry Judson's "Myths and Legends of the Pacific Northwest, especially of Washington and Oregon" (McClurg). Effort is made to relate the simple legends as the Indians themselves told them, though of course not in their tongue; and of course this means the reproduction of much that is childish and primitive in thought and expression — but all anthropologically significant even though devoid of literary charm. Of unusual beauty are the full-page views of natural scenery, and also interesting are the photographs of Indians and of their wares. The large form of the book contributes to the effectiveness of these numerous illustrations.

A handsome volume of "Stories of the Spanish Artists until Goya" (that is, including Goya), by Sir William Stirling-Maxwell, "selected and arranged by Luis Carreño, with introduction by Edward Hutton," is published in this country by Messrs. Duffield & Co. Fifteen great artists of Spain, beginning with Morales in the sixteenth century and ending, not with Goya, but with Cean Bermudez, who survived Goya by a year, are chosen for biographical and anecdotal and more or less critical treatment, from contemporary records, with a sufficient reproduction, sometimes in color, of examples of their work. The book is of handsome appearance and sure to please the art-lover and the student of art-history. It is published in the "Art and Letters Library," forming a companion volume to those already devoted to Italian, Flemish, Dutch, English, and French artists, respectively.

Selections in prose and verse (chiefly the latter) on the subject of friendship have been brought together by Miss Ina Russelle Warren to form "A Book of Friendship" (Jacobs), which is published in a style befitting the theme. A frontispiece and marginal decorations give an artistic finish to the book, whose broad pages are graced with the praises of that "golden thread that ties the hearts of all the world"—from the pens of various writers, from Marcus Tullius Cicero to Mr. George Sylvester Viereck. An author-index and a title-index facilitate the finding of any given selection.

An especially appropriate souvenir of the holiday season has been prepared by Mr. Walter Tittle. "Colonial Holidays: being a Collection of Contemporary Accounts of Holiday Celebrations in Colonial Times" (Doubleday) is so elaborately illustrated and illuminated by the compiler that the reading matter, except such part of it as is ornamentally engrossed on a gilded background, is quite cast in the shade. Divers passages from old chronicles and letters and diaries have been studiously hunted up and brought together so as to furnish, together with the pictures, some adequate conception of how our ancestors, whether Puritans or Cavaliers, celebrated the festive season. Nor is it Christmas and New Year's alone that are treated by the compiler; Thanksgiving Day, May Day, royal birthdays, and other glad occasions receive due attention.

Mr. E. S. Rait has felt moved by the studies he undertook for the "Victorian History of the Counties of England" to edit a much smaller work on "English Episcopal Palaces (Province of Canterbury)," which is issued in this country by Messrs. James Pott & Co. A staff of six contributing writers has prepared short historical and descriptive sketches of the archiepiscopal and episcopal palaces within the province of Canterbury, embellished with fourteen portraits, and with a frontispiece portrait of Sir Thomas More; but not a single one of the palaces is pictorially represented, except in the cover-design. The book, however, will please those interested in English church history.

The Season's Books for the Young.

The following is a list of all children's books published during the present season and received at the office of The Dial up to the time of going to press with this issue. The titles are classified in a general way, and brief descriptions of most of the books are given. It is believed that this list will commend itself to Holiday purchasers as a convenient and trustworthy guide to the juvenile books for the season of 1910.

STORIES FOR BOYS ESPECIALLY.

Kingsford, Quarter. By Ralph Henry Barbour. Football practice and football games at a boys' school form the background of the plot. Illustrated. Century Co. $1.50.

Winning His "Y": A Story of School Athletics. By Ralph Henry Barbour. Illustrated in color. D. Appleton & Co. $1.50.

The New Boy at Hilltop, and Other Stories. By Ralph Henry Barbour. Tales of boys' experiences in school, college, and business. Illustrated in color. D. A. Appleton & Co. $1.50.

The Fugitive Freshman. By Ralph D. Paine. The strange adventures of a freshman who leaves college in order to evade a difficult situation. Illustrated. Charles Scribner's Sons. $1.50.

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Christmas in Many Lands. New volumes: Christmas in Spain, by Sarah Gertrude Pomeroy; Christmas in Austria, by Francis Bartlett. Each illustrated. Dana Estes & Co. Per volume, 50 cts.

Every Child Should Know Series. New volumes: Folk Tales Every Child Should Know, edited by H. W. Mabie, with frontispiece, 90 cts. net; Earth and Sky Every Child Should Know, by Julia Ellen Rogers, illustrated, $1.20 net. Doubleday, Page & Co.

NOTES.

"The World of Dreams," a new book by Mr. Havelock Ellis, which the Houghton Mifflin Co. had hoped to publish this Autumn, will not be ready until next Spring.

Mr. Austin Dobson's new volume of essays, entitled "Old Kensington Palace, and Other Studies," will be issued at once in an American edition by the Frederick A. Stokes Co.

A posthumous volume of essays by William Sharp, to be entitled "The Garden of Letters: Papers on Men and Movements," is being arranged for publication by Mrs. Sharp, and will appear shortly.

"Julius Cæsar" and "Twelfth Night," both edited by N. Brainard Kellogg, and Carlyle's essay on Burns, edited by Dr. Julian W. Abernethy, are recent additions to the "English Texts" of Messrs. Charles G. Merrill & Co.

"Literary Lapses" is the title of a volume of essays by Mr. Stephen Leacock, which the John Lane Co. will publish immediately. The same firm will also issue an extended biography of William Harrison Ainsworth, prepared by Mr. S. M. Ellis.

The Wessels & Bissell Co. publish a new edition of Mr. Rossiter Johnson's "History of the War of Secession, 1861–1865." No changes of consequence seem to have been made from previous issues of this very readable and workmanlike history.

Those who have never known the delight of reading Lord Dufferin's "Letters from High Latitudes" are earnestly counselled by us to procure the pretty new edition of the work now edited by Dr. R. W. Macan, and published by Mr. Henry Frowde as an especially acceptable volume of the "World's Classics."

Mr. Walter Raleigh is a writer whose books are always welcome. His latest volume is a dignified tome published by Mr. Henry Frowde, and entitled "Six Essays on Johnson." Two of the six are now printed for the first time; the other four have previously seen the light in different quarters. One of the titles is "Johnson without Boswell," a thing difficult to imagine, but justified by the essay itself.

Volume X. of the "Proceedings of the Aristotelian Society" comes to us from Messrs. Williams & Norgate. There are ten papers in all, dealing for the most part with general and highly abstract themes, although two philosophers — Kant and M. Bergson — come in for specific attention.

A new anthology, "The Englishman in Greece," is announced by the Oxford University Press. It has been compiled by Mr. H. S. Milford, and among the poets whose work is given are several living authors. Sir Rennell Rodd, one of these poets, contributes an introduction. The book is a companion volume to "The Englishman in Italy."

Mr. Arthur Spurgeon's now familiar utterance on "The Premature Cheapening of Copyright Books" — being one of the most important papers read at the International Publishers' Congress which met at Amsterdam last Summer—is reprinted in handy pamphlet form, together with the English "Publisher's Circular's" comment thereon, by Messrs. Cassell & Co.

"English Tragicomedy: Its Origin and History," by Dr. Frank Humphrey Ristine, is a publication of the Columbia University Press, done in the regulation academic fashion, with notes and bibliographies. A Harvard production of the same well-defined type is Dr. William Alfred Morris's monograph on "The Frankpledge System," published by Messrs. Longmans, Green, & Co.

Paul Johann Ludwig Heyse, the veteran poet and novelist who has just been awarded the Nobel Prize in Literature, is probably best known to the American public through his play "Mary of Magdala," which Mr. William Winter translated and Mrs. Fiske produced some years ago, and his novel "Children of the World" which in its English translation has gone through several editions.

Six volumes have recently been added to Messrs. Scribners' "Memorial Edition" of George Meredith's works: "The Tragic Comedians," "Diana of the Crossways," "One of our Conquerors," "Lord Ormont and his Aminta," "The Amazing Marriage," and "Celt and Saxon." This instalment completes the tale of the novels, leaving only the short stories, essays, and poems to complete the edition, besides a volume of bibliographical material.

"The Vineyard" is the title of a little monthly magazine recently started in London which sets for itself the ambitious task of cultivating "everything that has proved essential in the real progress of man." Its more specific purpose is to "fortify the ancient love of the earth, alike for its spiritual and economic value." In this wholly commendable aim we wish "The Vineyard" all success. Its contents are pleasingly varied and interesting, and its physical make-up inviting. Mr. A. C. Fifield is the publisher.

An authorized biography of the late Julia Ward Howe is in preparation by her daughters, Mrs. Laura E. Richards and Mrs. Maud Howe Elliott, and will be published next year by the Houghton Mifflin Co. In order that nothing may be lost from the record of Mrs. Howe's activities of many years, the authors request the loan of letters and characteristic notes that may be useful for the purposes of the biography. Communications

may be addressed to Mrs. Laura E. Richards, Gardiner, Maine. All material sent will be promptly copied and returned to the owners. The authors will also be grateful for any personal anecdotes or reminiscences of Mrs. Howe. Early this month the Houghton Mifflin Co. are planning to publish a collection of Mrs. Howe's later poems entitled "At Sunset," upon which she was engaged at the time of her death. They were written mostly during the last eleven years, many of them for notable public occasions.

"The Cost of Our National Government," very appropriately sub-entitled "A Study in Political Pathology," is a volume by Professor Henry Jones Ford, now published by the Columbia University Press. It contains the George Blumenthal lectures for 1909, revised and amplified for presentation to the reading public. The recognition and diagnosis of a pathological condition must necessarily precede curative measures, and the case now under discussion is sorely desperate, but we have no great hopes that the heroic remedies needed will ever be applied.

A volume of seven "Essays and Studies by Members of the English Association," collected by Mr. A. C. Bradley, is published by Mr. Henry Frowde. Mr. Henry Bradley leads off with a study of "English Place-Names," and Mr. Robert Bridges follows with a paper "On the Present State of English Pronunciation," which (the state) we violate no confidence in saying that the writer finds discouraging. The five remaining essays are upon subjects as varied as Blond Harry, Shakespeare, Browning, and Carlyle, with a pleasant essay by Mrs. Edith Sichel entitled "Some Suggestions about Bad Poetry." Altogether, the collection makes very good reading.

Mr. Cobden-Sanderson announces the early publication of three new volumes from The Doves Press, comprising: Browning's "Dramatis Personæ," printed from the first (1864) edition; "Pervigilium Veneris," edited, rearranged, and supplemented by Professor J. W. Mackail; and "Laudes Creaturarum," by St. Francis of Assisi, in the Latin text with Matthew Arnold's translation. During the coming year Mr. Cobden-Sanderson hopes to issue the following: Goethe's "Die Leiden des Jungen Werther," from the Weimar text; "In Principio," the first chapter of Genesis in the Authorised Version; "A Decade of Years," poems by Wordsworth, 1798–1808; and Shakespeare's "Anthonie and Cleopatra," in the First Folio text.

A posthumous work of Lafcadio Hearn's, being a translation of Flaubert's "The Temptation of St. Anthony," is published by the Alice Harriman Company of New York and Seattle. An illuminating preface by Hearn's biographer, Mrs. Elizabeth Bisland Wetmore, gives interesting personal reminiscences of the making of the translation, which belongs to the early period of "Cleopatra's Night" and newspaper work in Cincinnati and San Francisco. Mrs. Wetmore dilates also upon the spiritual fitness of Hearn for interpreting what is considered by many to be Flaubert's masterpiece; and she adds something about Flaubert and the tremendous, passionate effort that went into everything he wrote. Hearn preceded the translation by a brief "Argument"; in both is to be found the subtle, sensitive, exquisite quality of style which marks all his work. The translation is complete save for a few unessential paragraphs, which Hearn intended to treat as addenda, and which the publishers have thought better to omit entirely.

Topics in Leading Periodicals.

December, 1910.

Advertising Art Exhibition, An. J. N. Laurvik. *Int. Studio.*
Aldrich and the Tariff. Ida M. Tarbell. *American.*
American Merchant Marine, An. F. T. Bowles. *Atlantic.*
Arctic Prairies, The—II. Ernest Thompson Seton. *Scribner.*
Bank, How to Choose a. C. L. Pancoast. *World's Work.*
Blanche, Jacques-Emile. Christian Brinton. *Scribner.*
"Blue Bird, The," in New York. Jeannette Gilder. *Rev. of Revs.*
Boon's Lick Road in Missouri. W. Williams. *World To-day.*
Brazil, New President of. David Lambuth. *Review of Reviews.*
Burne-Jones's Glass Designs. Aymer Vallance. *Int. Studio.*
Business, The Politics of—IV. Lincoln Steffens. *Everybody's.*
Canada, Reciprocity with. Peter McArthur. *Forum.*
Capital in America—II. J. Moody and G. Turner. *McClure.*
Chaliapine, Russia's Singer. Henry T. Finck. *Century.*
Child, The, and Social Reform. P. S. Moxom. *North American.*
Christmas Story, Illustrators of the. Gardner Teall. *Bookman.*
Christmas Story, The Story of the. Edna Kenton. *Bookman.*
City, The Model. Frederic C. Howe. *World's Work.*
Clemens, Samuel, as our Emissary. George Ade. *Century.*
Clemens, S. L., Illuminating Blunder of. F. M. Colby. *Bookman.*
Clemens, S. L., International Fame of. A Henderson. *No. Amer.*
College Story, The. Frank C. Myers. *Bookman.*
Colony Club of New York, The. Anne O'Hagan. *Century.*
Congressional Oratory, Decline of. Champ Clark. *Century.*
Cottet, Charles. Christian Brinton. *Harper.*
Cotton Harvester, A. Arthur W. Page. *World's Work.*
Country Church, Ten Years in a. M. B. McNutt. *World's Work.*
Courts, The, and Fraternities. S. J. Wettrick. *World To-day.*
Cuban Experiences—IV. Frederick Funston. *Scribner.*
Dead, Inspiration of the. Haldane McFall. *Forum.*
Dismal Swamp, The Real. Walter Prichard Eaton. *Harper.*
Dodge, Grace, and Working Girls. E. Wildman. *World To-day.*
Dolliver, The Late Senator. Albert Shaw. *Review of Reviews.*
Election, Lessons of the. Edward G. Lowry. *North American.*
Epte Valley, A Walk through the. Lee W. Dodd. *Harper.*
Erlich, Paul. Marguerite Marks. *McClure.*
Experience, My—III. Booker T. Washington. *World's Work.*
Farms, Experimental, in the North. A. Briggs. *World To-day.*
Fawcett, Edgar. William H. Rideing. *Bookman.*
Ferrer, Trial and Death of—II. William Archer. *McClure.*
Flying, The Sensation of. James Hopper. *Everybody's.*
Freight, Rushing. Sylvester Baxter. *Review of Reviews.*
French Children, Education of. Anna Bowman Dodd. *Century.*
Governors, The House of. William George Jordan. *Century.*
Haden, Sir Seymour, The Late. F. Weitenkampf. *Int. Studio.*
House, New Apportionment of the. G. G. Lincoln. *Munsey.*
Human Nature and Public Health. C. Howard. *Lippincott.*
Humanity, A New Way of Benefiting. Allen Upward. *Forum.*
Immigrants, Looking after the. E. A. Halsey. *World To-day.*
Insomnia and Insomniacs. Woods Hutchinson. *Munsey.*
Insurgency, The Insurgence of. William A. White. *American.*
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James, William. James Jackson Putnam. *Atlantic.*
James, William. Walter Lippmann. *Everybody's.*
Japanese Artists of To-Day—IV. Jiro Harada. *Int. Studio.*
Kentucky and Tennessee in Fiction. I. F. Marcosson. *Bookman.*
Land Movement, The. C. Harger. *North American.*
Lee, Robert E.: A Study. Gamaliel Bradford, Jr. *Atlantic.*
Liljefors, Bruno. Tor Hedberg. *International Studio.*
Living, The Problem of. William S. Rossiter. *Atlantic.*
Loeb, William, Jr. Herbert N. Casson. *Munsey.*
Luther, Martin, and his Work. A. C. McGiffert. *Century.*
Man's Redemption of Man. William Osler. *American.*
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Mormon Outlook, The. F. J. Cannon. *Everybody's.*
Music, The, of the Winter. Lawrence Gilman. *Rev. of Revs.*
Nativity, Story of the. Laura B. Starr. *World To-day.*
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New York Water-Color Club. Alice Searle. *Int. Studio.*
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Passion Play, Music of the. Henry L. Gideon. *Forum.*
Pension Carnival, The.—III. William B. Hale. *World's Work*
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Queen of England, The. Sir Kinloch-Cooke. *No American.*
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Reconstruction Period, Diary of—IX. Gideon Welles. *Atlantic.*

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Songs, Old, In Defence of. Richard Le Gallienne. *Harper.*
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Tariff, The, and Tariff Commission. F. W. Taussig. *Atlantic.*
Tax, A, on Ignorance and Honesty. A. J. Nock. *American.*
Terbitt, Henry. Alden-Hoven. *International Studio.*
Theatre, Everybody's. Marguerite Merington. *World's Work.*
Tolstoy, Lyof N. W. D. Howells. *North American.*
Transportation Problems,. Darius Miller. *World To-day.*
Trees, American, Grown in Europe. Mabel Smith. *Rev. of Revs.*
U. S. Senators, Popular Election of. J. W. Perrin. *No. American.*
Woman: The Line of Progress. Julius Chambers. *Forum.*
Women of To-morrow, The—IV. William Hard. *Everybody's.*
Women, The Power of. Julius Chambers. *Forum.*
Working Girls' Budgets. Sue Clark and Edith Wyatt. *McClure*
Writing, Craftsmanship of.—V. F. T. Cooper. *Bookman.*
X Ray, The, and Anatomic Grading. Rosa Chiles. *World To-day*

List of New Books.

[*The following list, containing 167 titles, includes books received by* The Dial *since its last issue.*]

BIOGRAPHY AND REMINISCENCES

Life and Letters of Edmund Clarence Stedman. By Laura Stedman and George M. Gould, M. D. In 2 volumes, illustrated in photogravure, etc., large 8vo. Moffat, Yard & Co. $7.50 net.

Edison: His Life and Inventions. By Frank Lewis Dyer and Thomas Commerford Martin. In 2 volumes, illustrated, 8vo. Harper & Brothers. $4. net.

Recollections of Alexander H. Stephens: His Diary Kept When a Prisoner at Fort Warren, Boston Harbour, 1865. Edited, with biographical study, by Myrta Lockett Avary. With photogravure portrait, 8vo, 572 pages. Doubleday, Page & Co. $2.50 net.

Heinrich Heine's Memoirs. Edited by Gustav Karpeles; translated by Gilbert Cannon. In 2 volumes, with photogravure frontispiece, 8vo. John Lane Co. $5. net.

The Corsican: A Diary of Napoleon's Life in his Own Words. 12mo, 526 pages. Houghton Mifflin Co. $1.75 net.

Balzac. By Frederick Lawton, M. A. Illustrated, large 8vo, 388 pages. Wessels & Bissell Co. $4. net.

The Winter Queen: The Unhappy History of Elizabeth Stuart, Princess Palatine, Queen of Bohemia. By Marie Hay. Illustrated in photogravure, etc., large 8vo, 432 pages. Houghton Mifflin Co. $4. net.

Clara Novello's Reminiscences. Compiled by her daughter, Contessa Valeria Gigliucci; with memoir by Arthur D. Coleridge. Illustrated in photogravure, etc., large 8vo, 216 pages. Longmans, Green, & Co. $3. net.

Cagliostro: The Splendor and Misery of a Master of Magic. By W. R. H. Trowbridge. Illustrated in photogravure, etc., large 8vo, 312 pages. E. P. Dutton & Co. $3.50 net.

A Princess of Strategy: The Life of Anne Louise Bénédicte de Bourbon-Condé Duchesse du Maine. Translated from the French of General de Piépape by J. Lewis May. Illustrated in photogravure, etc., large 8vo, 415 pages. John Lane Co. $4. net.

Memoirs of Bertha Von Suttner: The Records of an Eventful Life. Translated by Nathan Haskell Dole. In 2 volumes, with photogravure frontispiece, 8vo. Ginn & Co. $5. net.

Lincoln and Herndon. By Joseph Fort Newton. Illustrated, large 8vo, 367 pages. Cedar Rapids, Iowa: Torch Press. $3. net.

Heroes of California: The Story of the Founders of the Golden State. By George Wharton Edwards. Illustrated, 8vo, 515 pages. Little, Brown, & Co. $2. net.

Leading American Men of Science. Edited by David Starr Jordan. Illustrated, 8vo, 471 pages. "Biographies of Leading Americans." Henry Holt & Co. $1.75 net.

The Life of Napoleon Bonaparte. By William Milligan Sloane. Revised and enlarged edition; in 4 volumes, with portraits, 8vo. Century Co. $10. net.

HISTORY

The Foundations of the Nineteenth Century. By Houston Stewart Chamberlain; translated by John Lees, M. A.; with introduction by Lord Redesdale. In 2 volumes, large 8vo. John Lane Co. $10. net.

Indian Wars of New England. By Herbert Milton Sylvester. In 3 volumes, large 8vo. Boston: W. B. Clarke Co. $15. net.

The Roman Empire: Essays on the Constitutional History from the Accession of Domitian (81 A. D.) to the Retirement of Nicephorus III. (1081 A. D.). By F. W. Bussell. In 2 volumes, large 8vo. Longmans, Green, & Co. $9. net.

The Toll of the Arctic Seas. By Deltus M. Edwards. Illustrated, 8vo, 449 pages. Henry Holt & Co. $2.50 net.

The Dawn of Modern England: A History of the Reformation in England, 1509-1525. By Carlos B. Lumsden. Large 8vo, 303 pages. Longmans, Green, & Co. $3. net.

The Buccaneers in the West Indies in the XVII. Century. By C. H. Haring. Large 8vo, 298 pages. E. P. Dutton & Co. $3.50 net.

The House of Lords During the Civil War. By Charles Harding Firth, M. A. Large 8vo, 309 pages. Longmans, Green, & Co. $2.60 net.

The Story of Old Japan. By Joseph H. Longford. 8vo, 409 pages. Longmans, Green & Co. $1.75 net.

The National Land System, 1785-1820. By Payson Jackson Treat, Ph. D. Large 8vo, 426 pages. New York: E. B. Treat & Co. $2.50 net.

Memoirs of the War of Secession from the Original Manuscripts of Johnson Hagood. Illustrated, large 8vo, 495 pages. Columbia, S. C.; The State Co.

History of the 103d Regiment, Pennsylvania Veteran Volunteer Infantry, 1861-1865. By Luther S. Dickey. Illustrated, large 8vo, 400 pages. Chicago: L. S. Dickey.

The History of the Jews. By Gotthard Deutsch, Ph. D. 16mo, 122 pages. New York: Bloch Publishing Co. 60 cts.

GENERAL LITERATURE

The Journals of Ralph Waldo Emerson, with Annotations. Edited by Edward Waldo Emerson and Waldo Emerson Forbes. Volumes III. and IV., 1833-1838. Each with photogravure frontispiece, 12mo. Houghton Mifflin Co. Per volume, $1.75 net.

The Rose Goddess, and Other Sketches of Mystery and Romance. By Lady Russell. Illustrated, large 8vo, 283 pages. Longmans, Green, & Co. $7. net.

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The French Renaissance in England: An Account of the Literary Relations of England and France in the Seventeenth Century. By Sidney Lee. Large 8vo, 494 pages. Charles Scribner's Sons. $2.50 net.

The Cambridge History of English Literature. Edited by A. W. Ward and A. R. Waller. Volumes V. and VI.: The Drama to 1642. Each large 8vo. G. P. Putnam's Sons. Per volume, $2.50 net.

Lectures on Greek Poetry. By J. W. Mackail, M. A. Large 8vo, 272 pages. Longmans, Green, & Co. $3. net.

The Silent Isle. By Arthur Christopher Benson. 12mo, 444 pages. G. P. Putnam's Sons. $1.50 net.

On Anything. By H. Belloc. 16mo, 280 pages. E. P. Dutton & Co. $1.25 net.

Studies in Arcady, and Other Essays from a Country Parsonage. By R. L. Gales. 12mo, 448 pages. London: Herbert & Daniel.

People and Streets. By G. S. Street. 12mo, 301 pages. Mitchell Kennerley. $1.50 net.

Mazzini, and Other Essays. By Henry Demarest Lloyd. 12mo, 289 pages. G. P. Putnam's Sons. $1.50 net.

Sir Walter Scott and the Border Minstrelsy. By Andrew Lang. 8vo, 157 pages. Longmans, Green, & Co. $1.60 net.

African and European Addresses. By Theodore Roosevelt; with introduction by Lawrence F. Abbott. 12mo, 249 pages. G. P. Putnam's Sons. $1.50 net.

The Banker in Literature. By Johnson Brigham. Illustrated, 8vo, 250 pages. New York: Bankers Publishing Co. $2.

Talmudic Sayings. Edited by Rabbi Henry Cohen. Second edition; 16 mo, 72 pages. New York: Bloch Publishing Co. $1. net.

NEW EDITIONS OF STANDARD LITERATURE

LXXV Sonnets. By William Wordsworth. Limited edition; 8vo, 150 pages. Riverside Press. $5. net.

That Imaginative Gentleman: Don Quixote de la Mancha. By Miguel de Cervantes Saavedra; translated by Robinson Smith. Large 8vo, 686 pages. E. P. Dutton & Co., $3.50 net.

The Works of George Meredith. Memorial Edition. New volumes: Diana of the Crossways; The Tragic Comedians; One of Our Conquerors; The Amazing Marriage; Lord Ormont and His Aminta; Celt and Saxon. Each illustrated in photogravure, etc., 8vo. Charles Scribner's Sons. (Sold only in sets by subscription.)

The History of a Conscript of 1813. By Erckmann-Chatrian. Illustrated in color, etc., 12mo, 280 pages. London: George Bell & Sons.

The Poems of Cynewulf. Translated into English prose by Charles W. Kennedy, Ph. D. 12mo, 347 pages. E. P. Dutton & Co.

The Mayor of Casterbridge: A Story of a Man of Character. By Thomas Hardy. Thin-paper pocket edition; with photogravure frontispiece, 16mo, 406 pages. Harper & Brothers. Cloth, $1.25; leather, $1.25 net.

The Temptation of St. Anthony. By Gustave Flaubert; translated by Lafcadio Hearn. 12mo, 261 pages. Alice Harriman Co. $1.25 net.

Poems and Dramas. By "Fiona Macleod" (William Sharp). Edited by Mrs. William Sharp. Uniform edition; with photogravure frontispiece, 12mo, 449 pages. Duffield & Co. $1.50 net.

BOOKS OF VERSE.

Wild Fruit. By Eden Phillpotts. 12mo, 158 pages. John Lane Co. $1.50 net.

Pansies and Rosemary. By Eben E. Rexford. 12mo, 204 pages. J. B. Lippincott Co. $1.50 net.

Vision, and Other Verse. By Charles H. Pritchard. 12mo, 64 pages. London: Arthur H. Stockwell.

The Poems of Max Ehrmann. 12mo, 189 pages. Dodge Publishing Co. $1.50.

The Little Singer, and Other Verses. By Emily Sargent Lewis. 16mo, 32 pages. J. B. Lippincott Co. $1. net.

The Dream-Road, and Other Verses. By William D. Goold. 12mo, 112 pages. Sherman, French & Co. $1. net.

Poems. By H. Cordelia Hay. 12mo, 169 pages. Grafton Press. $1.

Verses. By V. 12mo, 96 pages. Oxford: B. H. Blackwell. Paper.

Tintagel, and Other Verses. By Walter S. Hinchman. 16mo, 101 pages. Groton Press.

A Ship of Souls: A Group of Poems. By Hervey White. 18mo. Woodstock, New York: Maverick Press. Paper.

New Songs for Old. By Hervey White. 18mo. Woodstock, New York: Maverick Press. Paper.

FICTION

Second String. By Anthony Hope. 12mo, 497 pages. Doubleday, Page & Co. $1.50.

The Golden Galleon. By Lucas Malet. Illustrated in color, 12mo, 159 pages. George H. Doran Co. $1.20 net.

The Rules of the Game. By Stewart Edward White. Illustrated in color, 12mo, 644 pages. Doubleday, Page & Co. $1.40 net.

(Continued on next page)

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THE AMERICAN ACADEMY.

It was a year ago that the American Academy of Arts and Letters made its formal appearance before the public. The place was Washington, and, besides the regular sessions of the organization, there was a reception by the President of the United States, which in a way symbolized the newly-assumed public character of the organization. Application was made to Congress for a national charter, and the bill for that purpose is still pending. It passed the Senate, but did not obtain from the House the "unanimous consent" necessary for prompt action. Some members objected because their own pet measures could not gain this concession, and one or two others because they could not discover in the membership of the Academy any representatives of, say, Arkansas or Oklahoma. We trust that this was only a temporary postponement of action upon a subject that cannot possibly be affected by any political interest, and is of some concern to the higher life of the nation.

Last week, the second public meeting of the Academy was held, this time in New York, and in connection with the larger National Institute of Arts and Letters, from whose membership academicians must be elected. The sessions were dignified and impressive, fully justifying, if that were necessary, the existence of the two organizations which jointly represent the best that America can offer in literature and scholarship, in music and the arts of design. Even the newspapers were somewhat less irreverent

than they usually are in dealing with anything that even remotely suggests Matthew Arnold's saving "remnant," did not make as many jocose remarks about "immortals" as might have been expected, and in general treated the meeting quite seriously. Those who were present felt that they were witnessing the beginnings of a movement having much potentiality for good, and likely in the future to play a considerable part in our national life.

A year ago, we published a list of the members of the Academy as it then was constituted. There have been a few deaths and a few elections since that time, but the list remains substantially the same. One of the sessions of last week was devoted to the reading of commemorative papers upon the members who have died during the last five years or so, and the roll is one of which any body and any country might well be proud. In literature, the names included were those of Stedman, Clemens, Hay, Norton, Aldrich, Jefferson, Gilder, Schurz, Harris, and Hale. In music and the fine arts there were the names of MacDowell, Saint-Gaudens, McKim, Ward, and Homer. Since the plans for this session were made, three other academicians, Moody, La Farge, and Mrs. Howe (the only woman member) have gone over to the majority. It must be a lasting inspiration to the organization to know that these men once adorned its ranks, as well as a spur to those living to make themselves as worthy as possible to occupy the vacated places.

The sessions of last week were held in the New Theatre (generously given for the occasion) and were gracefully presided over by Mr. William Dean Howells, as President of the Academy, and Mr. Henry Van Dyke, as President of the Institute. The papers which were read were upon a high level of thought, and struck with proper discretion, but without undue forcing, the American note. The last-mentioned characteristic was noticeable in the afternoon session of December 8, when music, poetry, fiction, and sculpture were respectively represented by Messrs. Walter Damrosch, Percy Mackaye, Hamlin Garland, and Lorado Taft. The morning session had been occupied with more abstract and philosophical themes, — "Criticism," by Mr. William Crary Brownell, "The Revolt of the Unfit," by President Nicholas Murray Butler, and "The Living Past in the Living Present," by Mr. Henry Mills Alden. All these papers will appear in due time in the Proceedings of the organizations concerned.

The first paper of all must have a word to itself. It was entitled "A Retrospection," and was read by the venerable John Bigelow. The paper itself was a page of racy reminiscence from the author's life in Paris in the early sixties, but the interest it aroused on its own account was greatly exceeded by interest in the personality of the reader. That wonderful old man, now in his ninety-fourth year, brought the whole audience to its feet when he stepped forward upon the platform, and the prolonged applause which his appearance evoked was heart-felt and sincere. His voice was low but distinct, and he spoke with a degree of animation suggestive of anything but senility. In him, the Academy boasts of a member who comes close to being an "immortal" in the literal sense, and he gave a new turn to an ancient jest when he began his remarks by saying: "You'd scarce expect one of my age to stand in public on a stage."

Second in interest only to Mr. Bigelow's contribution to the programme was the Shakespearian reading given by Dr. Horace Howard Furness, that veteran scholar who bears his years so lightly, and wears his honors with such unaffected simplicity. "King Henry the Fifth" was the play chosen for the reading, and those who knew the play best felt that they were viewing it in a new light through the medium of the reader's skilfully modulated voice and occasional suggestive commentary. Not the least noteworthy incident of the meeting was the bestowal of the gold medal of the Institute upon Mr. James Ford Rhodes, declared by a plurality of votes to be the most worthy among living American historians to be awarded this distinction. The closing act of the public exercises was provided by a formal reception given by the Mayor of New York in the Lenox Library. When the end of the entire programme was reached, the members regretfully dispersed, most of them feeling, we think, that it was good to have been participants in the affair. It was all very skilfully managed, and its temper was happily voiced by the President of the Academy when he said:

"The academies of France, Spain, St. Petersburg, and other European countries have an authoritative position which we don't pretend to. We don't hope to shape American art and letters, but our aggregation will make for a higher standard in American art and letters. Each of us feels the molecular stir of universal activity. The purpose of our organization is to relate itself to the æsthetic life of the nation. We have a right to remain in this organization because we hope that we can help others to do something more important than we have done ourselves."

ANATOLE FRANCE.

Did some prevision of worthiness stir within Jacques Anatole Thibault when he chose for pseudonym the name of his country and became Anatole France? If so, time has justified his temerity; for now, at sixty-six years of age, the author of some twenty-seven works, and member of the Academy, he is certainly the most interesting and perhaps the most remarkable figure in the literary life of contemporary France. Furthermore, his fame and his books have begun the crossing of boundary lines, translations are growing abundant, and one sees "Anatole France" in the literary journals almost as often as the names of the popular novelists.

When a foreigner comes to America, we have an unfortunate habit of saddling him with a comparison: he is the Hearst of Italy, or the Roosevelt of Illyria, or the boss of Madrid. A foreign author must be labelled forthwith; hence many an unoffending Belgian or Russian has Shakespeare or Mark Twain stamped upon him for the American market. No one denies the usefulness of the practice, but in certain cases it may be unfortunate. We have greeted Anatole France as the Sterne of his native country. The comparison is particularly unhappy. Sterne was a sentimentalist: France is as unsentimental as Bernard Shaw. Sterne played upon the foibles of human nature: France attacks human nature itself. There seems to be no possible resemblance between the two writers unless in their like mastery of wit and of style, a resemblance which scarcely justifies an exchange of names. If France must be compared to an Englishman, let it be to Swift. Swift turned his generation into pigmies, and so made fun of them; he made his ideas of better men into giants, and so cudgelled his contemporaries with Brobdingnagian strokes; he embodied his ideals in the form of a horse, and so cast scorn upon the unideal. Just so Anatole France transforms his Frenchmen into penguins that he may expose their frailties, saints into fools that he may reflect upon saintly wisdom, and beloved stories into analyses of human folly. By all means call him the Swift of France, if you must compare; but the truth is more interesting than any approximation.

After the comparison-mongers, two other reception committees have waited upon the reputation of Anatole France. They are the slightly contemptuous and the entirely objective schools of criticism. The first make no bones of the matter. France lashes the church, lashes the state, lashes morality, lashes human nature. Believing in nothing himself, he is as destructive as a steam-shovel. Therefore he is a satirist without a standard, an intellectual dilettante,—and thus very dangerous. The objective school is more gentle. For them, France is a wit, a stylist, and a consummate master of irony. His fundamental beliefs or disbeliefs can go hang. What do they care about his dilettanteism so long as he amuses them! Both schools, I believe, are wrong.

The accusers on the grounds of dilettanteism were nourished, one may suppose, upon "Le Crime de Sylvestre Bonnard," and have cherished opinions, thus conceived, to apply them where they do not belong. "Sylvestre Bonnard" is an old book. It was crowned by the French Academy in 1881, and has been popular ever since, as witness my own copy, bought in August, 1909, in France and of the one hundredth and ninth edition. When you read it, a strange sense of familiarity comes over you, mingled with a stranger sense of novelty. The familiarity is easily explained. The book is an idyll, a prose idyll of the kind the French have always done so well. Sylvestre Bonnard, the scholar, sits in his City of Books far above the Paris quays and looks down upon the world below. After awhile he ventures out into that world. First, it is when a young wife has the temerity to become a mother in the neighborhood of his scholarly retreat; again, it is in a wild pursuit of a manuscript, to Sicily and back; most decisively, however, when he joins battle with custom and law in an attempt to save from misery the daughter of a woman he had once loved. With, as hero, the most charming and gracious scholar who ever lost the world for a book, this is sufficiently idyllic.

But Sylvestre is somewhat different from the "professor" who usually represents the faculty in literature. True, he is unworldly, as that figure always is. True, he distrusts his imagination, and is aware of the cramping of his heart. But Bonnard remains a hard-headed intellectual from cover to cover. He exhausts the thirteenth century, yet in the droop of his age one finds him, no truant to knowledge, at work upon the society of the flowers and the bees. In brief, this book is an idyll of the intellectual life, the most intractable of materials for idyllics; and hence its curious novelty. It is made up of the reflections of the world upon the mirror of the intellect. If it has a moral, it teaches how to get pleasure from one's mental life, and thus is indubitably a study in intellectual dilettanteism.

But I believe no one called France a dilettante when he published "Bonnard." With so gentle a book, there was no need for name-calling. And yet satire was latent there. Hamilcar, who purred upon his cushions in the City of Books, could sometimes show his claws; and so could the author of "Sylvestre Bonnard." Old Bonnard got his wished-for manuscript through the woman with the baby; for she was a collector of rarities too — of rare match-boxes with photographs of notabilities on the covers, — and so of course could sympathize with his scholarly pursuit. There was a claw shown! Indeed, though Bonnard passes with a *Nunc Dimittis* upon his lips, he does not utterly die. He is reincarnated in the spirit of the later Anatole, more vigorous, more knowing in the world and less fond of it, quite willing now to test Paris and the world with his intellect, sure that if they be found wanting his intellect will still remain to console him. It is this later Bonnard, disillusioned and done with his

idyll, who wrote "L'Ile des Pingouins," and has been called an intellectual dilettante for doing so. "The Isle of Penguins" was probably not the greatest book of its year (1908), but it was perhaps the most interesting, and certainly the most remarkable. It begins with a faithful if somewhat satiric representation of an early saint of the kind which those who read the saints' legends know. The blissful Maël had been accustomed, like all the early missionaries, to navigate in a trough of stone; but, tempted by the devil, he foregoes the miracle and takes to a boat. The evil boat, taking the wind in its teeth, flies far down into the Antarctic, and there lands the blissful Maël, weary, half blind with spray, upon a little island, where sit a colony of penguins. The holy man mistakes them for savages, blesses them, and, believing that the chorus of quackings with which they respond to his voice indicates a desire to be saved, instructs them in the faith, and baptizes each one with a drop of pure water upon his head. Then the pontiffs, the doctors, and the saints in Heaven are thrown into a horrid confusion. What has been the effect of this unfortunate baptism? Is it the form or the spirit of the sacrament which counts? If it is the form, here is a pretty pickle! The debate goes to the formalists; and God, to save an embarrassment — for what if the Penguins, having no souls, should sin and be damned? — transforms the birds to men. Then the isle of the Penguins is towed by miracle to the Breton shores; Penguiny becomes France, the rise of the Penguins the rise of our modern civilization. But the Penguins, though men in shape, at first are but animals in intelligence. It is an opportunity for their facile historian who, with searching irony and infinite wit, leads them through the courses of sophistication. One views in their bare nakedness the origin of sacred institutions. "Do you not see," cries the ancient Maël, "this furious Penguin who bites the nose of his fallen adversary, and that other who pounds the head of a woman with a great stone?" "I see them," answers Bulloch, his fellow monk. "They create law; they found property; they establish the principles of civilization, the basis of society, and the foundation of the State." The age of myth appears, with its dragon, who is exposed as a most vicious fraud, but remembered by the Penguins as a most awful reality. And so one passes through the notable twists and turns of French history wherein man is shown to be always ridiculous, incapable, vain, and lewd; where woman is sensual, and the cause of wickedness and wars; where great events happen from little causes, and the Penguins as men are often more ignoble than as birds. Finally, the story looks to the future. "Houses could never be built high enough; they raised them ceaselessly, constructing thirty or forty stories upon which were placed offices, stores, and banks; while, beneath, the earth was dug more and more deeply for cellars and tunnels. Fifteen millions of men worked in the giant city." But life had become too monotonous, too hard for happiness. A young man, who felt that this society had passed its usefulness, harnessed radium, and in a series of mighty explosions wrecked the giant city. Anarchy followed, and gave rise to decadence. The city died, and was buried beneath pastures. A pastoral people wandered over the site. They founded villages. The villages became great towns. These united into a vast capital. It grew rich and vast, until "houses could never be built high enough; they raised them ceaselessly, constructing thirty or forty stories upon which they placed offices, stores, and banks; while, beneath, the earth was dug more and more deeply for cellars and tunnels. Fifteen millions of men worked in the giant city." And thus, with the recurrence of a melancholy cycle, the book ends.

The school of the contemptuous and the school of the objectivists view this story in different fashions; and to them is added a third school with still a third point of view. This last group is the most positive of all. The book is bad, they say, morally bad, and so wash their hands of further criticism. One must admit, in fact, that the English lady who found "Antony and Cleopatra" "so unlike the home-life of our dear queen" would be shocked by "The Isle of Penguins,"—seriously shocked. But it is doubtful whether she would not be more shocked still by Voltaire's "Candide." The two books belong upon the same shelf. Who should read them and who should not, is a nice question, the answer to which I leave to divines. "I wol not han to do with such matere."

The contemptuous say that "The Isle of Penguins" is dangerous politically, because it advocates the destruction of a society which has failed in the pursuit of happiness and therefore advocates anarchy; that it is dangerous for religion, since its attitude is completely negative as regards religion itself, but most positive in its abuse of the accompaniments of the Christian religion; that it is dangerous morally, since it adopts the anthropological explanation of our morals, and traces results which, if sometimes ludicrous, are terrible to contemplate; and that, though pessimistic, it is completely flippant in tone. They charge the author with attacking everything while believing in nothing; and maintain, finally, that the book as a whole is dangerous because it is irresponsible.

The particular charges I admit; the general, I deny. Anatole France does believe in something: he believes in intellectuality. The force of his attack upon humanity betrays some interest in the body attacked, even as Swift's brutal onslaught proved that he felt his enemies to be worth chastising. One does not analyze the weaknesses of the French character for four hundred pages, with contempt of the species as the only motive. The writer must at least assume an intellect sufficiently intelligent to appreciate attacks upon itself, and worthy to be written for! An ingenuous youth at a dinner given to France in the Argentine Republic declared that the writer had bestowed upon the young

men of the republic a new conception of life. Surely the books this youth had read were positive as well as negative. And they are so, all of France's satiric books. They apply the test of intellectuality, or of the intellectual life, to the world, and then discourse of the reactions. The author has a standard of criticism and a basis for his satire. He is like his Colomban, who seems to stand for Zola in the Penguin's version of the Dreyfus case. Colomban, a short-sighted, hairy little man, alone of all the Penguins can apply reason to the affair of the alleged traitor. When he sees the truth, he acts upon it; and in spite of abuse, bruises, slander, threats, advances the banner of reason against the hosts of unreason and prejudice. When he is overwhelmed with the execrations of the multitude, he is content to remark, "The affair is more difficult than I had supposed." Tumbled into the Seine, sheltering his dripping body beneath a bridge in company with an old, lame horse, he merely persists, "This affair is more difficult than I had supposed." France is far more tactful than Colomban, but he displays the same consistency in advocating reason and the intellect. In this book he is in no sense a dilettante, and though often wrong — or at least one devoutly hopes so—is in no sense irresponsible.

But no more tenable is the position of those who are content merely to enjoy the exquisite wit, the charming style of "The Isle of Penguins," while they let the sincerity of the author take care of itself. Bernard Shaw and Anatole France are fellow-sufferers in this respect. Their wit, their style, cannot be wholly appreciated when divorced from its guiding principle. France's principles, or his application of them, must often be erroneous; otherwise it is a pretty world we live in. To ignore or deny them is to miss the full flavor of his work.

Nevertheless, there is much that is racial in principles, and in the satire which flows from them. It may be that the purely literary and artistic virtues of the books of Anatole France are more instructive for English readers than his philosophy, be that never so cogent. His satire is sometimes like French tobacco, designed for home consumption; whereas his literary art has earned its English rights since it has made singularly impressive a foreign mental attitude which is neither very novel nor particularly sympathetic.

Some of the literary virtues of this Frenchman are perhaps the virtues of the French in general. His style is clarity and grace itself; he has, what is so rare in English, a light pen for heavy matters; he never fails to make precise the half-thought or the subtle perception. But there is one virtue, one power, which is all his own: the satirical illumination of legend or history. He is not a good story-teller. He stops at too many pleasant cafés where one may rest awhile and discuss the situation; his characterization is too arbitrary. Yet he chooses story-telling for the discharge of his ideas, and so falls—unfortunately sometimes, successfully often—into a kind of narrative essay. In his best vein, he holds with the modern historian that the chronicles preserve only the symbols of the past; then deduces from an old story the true happening. Every appearance of scholarship bolsters his work. Sylvestre Bonnard himself might be proud of the erudition, of the method; and yet the results are pure satire. One feels the ultra-modern intellect at work upon the foundations of tradition, and this satire cuts home.

"Les Sept Femmes de Barbe-Bleue," which everyone in France seemed to be reading in the summer of 1909, is a charming example of this uncomfortably effective process. "The Seven Wives of Bluebeard," though it gives the book its title, is not the best story. There is, for example, the miracle of the great St. Nicholas. Scientific scholarship proves that there were two saints of this name. Scientific scholarship, after the best models, identifies one of them as the holy man of the nursery-rhyme who miraculously synthesized the bodies of three children salted in a pork barrel. Back to the city of Trinqueballe the bishop — for this St. Nicholas was a bishop — led the fruits of his experiment, and there brought them up according to a policy of perpetual kindness, hoping thus to counteract the harshness of their years in the pork-barrel. But note the results of the miracle: one became a murderer and ravisher, one a swindler, and one a heretic. Thanks to the efforts of the three, Nicholas was despoiled of his wealth, bereft of his beloved niece, his bishopric torn by wars and dissensions, its faith made prey to indecent heresies, and he himself driven out to seek some hermitage where he might spend the little remainder of his life in puzzling over the mystery of the will of God. Yet the purpose of the miracle was not left unexplained. There was a hermit upon the lonely mountain-top where he sought for peace. It was the wicked inn-keeper who had salted the three unfortunates! The miracle had converted him; he was the soul saved by the universal wreck.

Then there is "La Chemise," a perfect work of its kind, almost as perfect in form — and this is rare with France — as it is pungent in substance. A king, as in the old tale, must have a shirt from a perfectly happy man if he is to be cured of his ills; but king and ills are modern. This ruler — who bears a strange resemblance to Leopold, the late lamented of Belgium — is a commercial success; he has learned to despise his ministers, and yet run a constitutional government without friction; he has learned to steer his course between popularity and unpopularity; but in spite of all the conveniences of a modern kingship, he is bored — bored until *ennui* becomes a disease. His physician belongs to the modern school which believes in natural remedies. Sea-air, mineral waters, for example, are excellent; and for this case, no less a tonic than the exudations from the skin of a perfectly happy man. Saint-Sylvan and Quatrefeuilles go forth to find the happy man and his shirt. They approach a noble peer; alas, he loves the public, and the public revile him for his solicitude. They seek a heroic duke;

he is senile, the prey of his servants. They discover, with rejoicings, a country *curé* who lives an idyllic life among his peasants; his existence is a torture, for he no longer believes. The lover, the rich man, the wise, and a dozen of those intermediate types which modern society provides, are but new figures for the comedy. Women they do not seek. It will not do to feminize the king's ideas of happiness, and besides, says Saint-Sylvan, "I observe that, in our class, they do not bring up their children, do not direct their households, know nothing, do nothing, and kill themselves with fatigue; they consume themselves in shining,—their life is a kind of candle; I ignore if it is enviable." And, last of all, Mousque, a poor half-witted creature who plays about in the king's park and makes toys for the children. "As happy as Mousque," the people say. He is happy,—he admits it when they explain to him the nature of happiness; but when they offer him gold, a palace, a new pair of shoes, for his shirt, his face expresses only surprise. He had no shirt!

And it is thus that this good Anatole France teases his penguins. Is he a notable figure in contemporary literature? Certainly he is an artist with novel means at his disposal; certainly a powerful satirist with a consistent standard of criticism. Yet, if notable, it is not because his point of view is new — it was Voltaire's before him—but because of the skill and the modernity of its application. One is tempted to call him the Swift of France; in spite of the dangers of comparison, one is still more tempted to call him the Voltaire of the twentieth century, though a very limited and specialized Voltaire, who advances, as the only guide, a very up-to-date intellect: indeed, a Voltaire so individual that it would be well to exhaust the resemblance, and drop it, before we begin to compare some writer of our own to Anatole France.

HENRY SEIDEL CANBY.

CASUAL COMMENT.

THE REPROACH OF ACADEMICISM, which that vigorous and independent thinker, Thomas Davidson, the "wandering scholar" (as his biographer, Dr. William Knight, aptly called him), used to throw up against the college-trained man, is still one that waits to be entirely removed. Undoubtedly the modern varied curriculum, despite its faults, produces fewer prigs and pedants than did the old-time college course that demanded of the student little beyond an ability to read and remember, and that placed a premium on drudgery rather than on intellect. A correspondent of the New York "Evening Post," Professor Hiram Bingham of Yale, offers a suggestion which, if universally followed, might go far toward removing the reproach of academicism, and toward making the mere drudge much less successful in his pursuit of academic honors. "The bane of our present college teaching," Mr. Bingham believes, "is the frequency of questions beginning with 'what' and 'who,' and the infrequency of those beginning with 'why' and 'how.' Of course such questions are harder to make out, harder to answer, and harder to mark than those designed to see whether the student can give back what he has heard the instructor say, or has read in the text-book. But my own experience has been that the results are correspondingly far more satisfactory." This substitution of the "why" and "how" for the "what" and "who" would certainly discourage the cowardly though comforting habit of clinging to the text-book as to a life-preserver.

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THE PUBLIC LIBRARY A PUBLIC PANACEA—such, in brief, is the burden of the song, or hymn of praise, that greets the delighted ears of librarian and assistants at a certain great city library with many branches. Patrons of this institution have given uttterance to so many expressions of appreciation and gratitude for benefits received, that the library has issued an anthology of these eloquent tributes. This florilegium (to be sure, it is not in verse, or if it is the scansion is defective) is entitled, "Results not Shown by Statistics in the Work of the Public Libraries of Greater New York." We give a few choice extracts. An Irishman is reported as saying: "My children are getting so d—n smart at school that I am obliged to use the library to keep ahead of them." "My!" exclaimed another reader, in praise of the library's collection of music scores, "I could hear two or three operas on the money I saved by coming to the library for music scores." A French woman, a semi-weekly frequenter of the library, said: "I don't know what we should have done without the library this winter. My husband and I could in former years go to the theatres once in a while; but this has been such a hard winter that we could not afford any such luxuries. The library has furnished us with all our pleasures this winter." And another woman: "I have had a great deal of trouble. Everything in life has failed me, and if it were not for my books I should go crazy." This from a man of enterprise: "I was a barber, and have been able to become an electrician with the aid of the books in the library." And so on, through fourteen pages of fine print, in far greater variety and detail than can here be even hinted at. It is a little book to warm the librarian's heart.

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A SUGGESTION TO BUYERS OF GIFT-BOOKS for Christmas may not be out of order. Many places too small to support a good book-store do maintain an excellent public library, and at the library may be seen and examined, with the aid and consent of the librarian, a collection of recent and desirable holiday publications, from which certain titles, with publishers' names and perhaps also with prices, may be noted for subsequent orders on the nearest book-dealer. The public library of Jackson, Michigan, makes a practice of exhibiting at this season

books suitable for gifts to children. It might well make its exhibition more comprehensive, as the grown-ups, too, like to receive presents in the shape of books. The Jackson method may be indicated by an extract from the current Report of the librarian. "The Christmas exhibition of Children's books suitable for gifts was again held, and attracted much attention. Upon request to the publishers seventy-two books were donated, and forty-two were lent us by the State Library; the total number of books shown was 235. . . . The present collection of gift books for children has been of great use to teachers and parents, and inquiries about it have come from all over the State."

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THE POEM THAT THE PEOPLE LIKE BEST, according to the editor of the "Notes and Queries" department of the Boston "Transcript," seems to be that favorite of our tender years, "The Blackberry Girl," by Mrs. Nancy Dennis Sproat. No other piece of verse is asked for and inquired about so often as this touching tale of piety and poverty, beginning, as many will remember:

> "Why, Phœbe, are you come so soon?
> Where are your berries, child?
> You cannot, sure, have sold them all:
> You had a basket piled."

The whole story of blackberries spilled and the anguish of dark despair and the final emergence of the sun of happiness from behind the thunder-clouds of gloom takes twenty-one of these four-line stanzas in the telling. They were published as early as 1829, in Boston, in a collection of Mrs. Sproat's writings entitled "Stories for Children in Familiar Verse." But it is probable that "The Blackberry Girl" had already been separately given to the world in some newspaper or other periodical. In 1833 it re-appeared in a reading-book called "The Child's Guide," published by the old and famous house of George Merriam, at Springfield. Probably few, even of those who best remember the poem, are aware that it had a sequel, "What the Blackberry Girl Learned at Church, or The Blackberry Girl Continued."

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THE LATE PRESIDENT OF THE UNIVERSITY OF VERMONT, who died Nov. 29, at Burlington, was one of our comparatively few scholars of the good old sort, well-versed in the Greek and Latin classics, and master of a literary style at once ornate and clear. It is now thirty-nine years since Matthew H. Buckham succeeded Dr. James B. Angell (upon the latter's acceptance of the presidency of Michigan University) as head of the University of Vermont; and in that time he has added to the laurels of scholarship the well-earned fame of an able administrator, and the institution under his direction has flourished notably. The mere titles of some of his printed discourses indicate the breadth and sanity of his mind, — as, for example, "The Love of Difficulty," "The Culture of the Imagination," "Dead Languages Forsooth," "The Real Bible," "Reserve in Matters of Religion," and "The Economic Situation." He was an occasional contributor to educational magazines, but his lifework is more substantially commemorated in the later buildings and professorships of the Vermont University than in the domain of literature.

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TO RELIEVE THE PRESSURE OF DEMAND FOR THE LATEST LIBRARY BOOKS the obvious thing to do is to buy additional copies — if the requisite funds are available. The generous policy of the Springfield (Mass.) City Library is thus stated in the current Report of that well-managed institution: "Whenever four names are on the waiting list for a book, unless the demand appears purely spasmodic, an additional copy is bought. This applies chiefly to new and popular works of non-fiction. Standard works for which the demand is fairly constant should usually be obtainable with less delay, and especial attention has been paid to procuring sufficient copies of such books. Libraries do not hesitate to buy many copies of the new, more-or-less ephemeral fiction, and it would seem to be no less a duty to multiply copies of the standard histories, biographies, and other works of literature. Readers unable to obtain books readily may have their wants attended to by filling out a slip entitled 'Books never in.'" This liberality of supply may, and indeed must, lead to congestion, sooner or later, in certain instances of books over-rated at the time of their appearance. But there are always springing up new public libraries to which the less desired duplicates are likely to prove an acceptable offering; and so the greatest benefit to the greatest number will be effected.

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THE DEATH OF LIBRARIAN BURR OF WILLIAMS COLLEGE deprives that institution of one of its most useful and most highly esteemed faculty members. A graduate of the college (class of '68), Charles H. Burr was called in 1888 from the pastorate of the Bethany Congregational Church in New York to take charge of the library of his alma mater, where he devoted twenty-two years of skilled service to the formidable task of transforming an old-fashioned, rudely classified, imperfectly catalogued, and laxly administered college library into a modern, scientifically classified, adequately catalogued, and wisely managed college library. Like many another devoted to the somewhat dry technicalities of this learned profession, Mr. Burr had a dry humor of his own that cropped out in speech and in writing; and he will be missed not only for his scholarly and administrative ability, but also for his genialty and companionableness as a man.

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THE PERIODICAL POETRY OF THE YEAR has been sifted by Mr. William Stanley Braithwaite, himself a poet of repute, in accordance with his custom of the last six years, and his results are published in the Boston "Transcript," as in previous years. He selects for his purpose six magazines that, as he affirms, "publish the best, and not only the best, but

the greatest number of poems." These six encouragers of contemporary poets are "The Atlantic," "The Century," "Scribner's," "Harper's," "McClure's," and "Lippincott's," which in the year now closing have published, respectively, 34 poems (12 of distinction), 69 (19 of distinction), 42 (13 of distinction), 62 (16 of distinction), 36 (9 of distinction), and 48 (8 of distinction). It is noteworthy, but not surprising, that the "Atlantic" has the highest proportion of distinguished poems, according to Mr. Braithwaite's rating. He chooses six for reprinting at the end of his article, and of these three are from the "Atlantic," two from the "Century," and one from "Scribner's," the names of the six poets thus crowned being Grace Fallow Norton, George Edward Woodberry, Louise Imogen Guiney, Ellen Angus French, Cale Young Rice, and Timothy Cole.

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THE TERCENTENARY CELEBRATION OF AN ENGLISH CLASSIC known by name at least to every one, and by far the "best seller" in the book-trade of to-day, is to be held next April. It ought to be superfluous to give the name of this book, one or more copies of which are to be found in nearly every English-speaking household in the land, and the phraseology of which has made a permanent place for itself in our spoken and written language; and yet it may not instantly occur to every one that in the year 1611, on a day now no longer accurately determinable, there was published in England that masterpiece of clear, forcible, idiomatic, and picturesque English, the King James version of the Bible. It is proposed by the American Bible Society to devote the first Sunday after Easter to a general commemoration of this publishing event. Among the topics suggested for addresses and lectures are these: "The story of the growth of the English Bible from the first translations to the King James version," "Later revisions and translations," "The influence of the Bible on English literature," "The influence of the Bible on customs, laws, government, and social life," and "The English Bible and civil liberty."

* * *

GENIUS AND MADNESS have ever been regarded as closely akin. The gift of poetry is especially likely to be confused with unsoundness of mind by the severely practical. "*Aut insanit homo, aut versus facit*," Horace makes his slave Davus say of him. Sophocles in his old age was charged with insanity by his unfilial son Iophon, and was summoned by him before the Phratores, to whom he read, in proof of his mental soundness, a splendid passage from his lately-written but not yet produced "Œdipus at Colonus," and so made his poetry clear him of that suspicion of imbecility which, had he been a stock-broker or a hardware-dealer instead of a poet, would probably never have rested upon him. And now, *si parva licet componere magnis*, a poet of no mean ability is said to have been recently discovered in a Minnesota asylum for the insane. Was it her addiction to poetry that caused her confinement? Still another public institution (a penitentiary this time) of the same State shelters a writer of verse that has met with acceptance in high quarters in the magazine world; and the alleged reason for his seclusion too may be defined as a sort of insanity, if one takes the view that all sin is but unsoundness, or *insanitas*, of the moral nature. But, after all is said, there remains a large proportion of the mentally or morally mad who possess neither poetic nor any other kind of genius; and also there are many poets and poetasters who have never incurred the faintest suspicion of any sort of phrensy, either divine or diabolical.

* * *

THE PROFITS OF PASTIME are not always confined to those returns of enjoyment and reinvigoration that make pastime so emphatically worth while. Sometimes a person's play is more remunerative, pecuniarily, than his serious labor. Lewis Carroll (or Charles Lutwidge Dodgson, as he was known to his friends and acquaintances) varied the monotony of preaching sermons and writing textbooks on higher mathematics by giving the rein to his playfulness of humor in those immortal adventures of Alice that so delighted the circle of little girls who formed his audience, and that have since been the joy of other children of all ages up to ninety or over. One is glad to learn, from the life of Lewis Carroll now added to the season's stock of good books, that these merry whimsicalities of his leisure hours yielded him such returns that he could devote himself to the sublimities of higher mathematics without feeling that he was frittering away time that should have been devoted to bread-winning pursuits.

* * *

A MOUNTAIN OF BOOKS, or something approaching it, confronts the sight-seer in Berlin who visits the new Royal Library. The rambling old palace that formerly held this precious collection of books has been superseded by the nearest approach to a sky-scraper known to the library world. The new building towers aloft to the height of thirteen stories, and its bookstack contains more than fifty miles of shelving, or capacity therefor, its 1,300,000 books filling already nearly thirty-two miles of this shelving. In fifty years, or in less time if the world's production of books continues at its present rate of annual increase, this many-storied stack will be filled. But there is always plenty of room at the top, and, within the limits imposed by building laws and laws not made by man, bookstacks can always grow in an upward direction. However, before another half-century has passed perhaps our librarians will invent some satisfactory sifting process to relieve the pressure on their shelves, or possibly a second Omar will solve the problem by burning our enormous collections of books and giving us a chance to begin over again.

* * *

THE FIRST AVIATOR was undoubtedly Dædalus, with his son Icarus as a close second. The successful flight of Dædalus from Crete to Italy, and his unfortunate son's altitude record, do not here con-

cern us. What does concern all interested in curiosities of literature is the finding of an early treatise on aërial navigation from the pen of no less a celebrity than Jean Jacques Rousseau. "Men walk on the earth," says Rousseau, "they sail on the water, and swim in it. Is not the air an element, like the others. What business have the birds to shut us out of their domain while we are made welcome in that of the fishes?" To Rousseau's restless and inquiring mind the problem of man-flight resolved itself into the two subsidiary problems of finding a body lighter than air and so capable of rising, and, secondly, of discovering some means to make it stop rising and (hardest of all) to compel it to descend. "Le Nouveau Dédale" — for thus the little book was happily named — is said to have first found its way into print in the year 1801; but it was ahead of its day, and so lapsed into speedy oblivion, to be revived a century later.

. . .

A TWICE-TOLD TALE OF THE STEAMBOAT that is curious enough to merit a passing note is to be read in the two like-named and simultaneously published books of the season, "Steamships and their Story" by Mr. E. Keble Chatterton, and "Steam-Ships and their Story" by Mr. R. A. Fletcher, — both large octavos, illustrated with almost equal profusion and partly in color, and pursuing much the same plan of tracing the development of the latest turbine monster of the deep from the earliest beginnings of steamboat construction. This is another instance of the mysterious impulse that so often prompts two persons (or it may be three or more) to say or write the same thing at the same time.

. . .

THE END OF THE CHAUCER SOCIETY is announced in a public letter from Professor Skeat. It is a deliberate and voluntary termination of its activities that is now in prospect. Established in 1868, the society's original intention was to continue in existence for about twenty or thirty years, whereas it has now been beneficently active for forty-two years, doing excellent work in the elucidation and publication of Chaucer texts. It has earned a rest from its labors.

COMMUNICATION.

PRESIDENT POLK'S DIARY.

(To the Editor of THE DIAL.)

In your issue of November 16 appears a long review of "President Polk's Diary," lately published in your city from the original manuscript now owned by the Chicago Historical Society. The reviewer observes of the Bancroft copy of that Diary, in the Lenox Library at New York, that the only writers who have yet drawn upon it are two recent ones specified by him, and he calls repeated attention to the rich opportunity for new historical research afforded by the present publication.

I should like to point out that the Lenox Library copy of "Polk's Diary," clearly typewritten, and handsomely bound, and purchased long ago with the MSS. Collection left by George Bancroft, has been known and appreciated for many years by historical investigators, of whom I may claim to be the earliest, as well as the first to call public attention to the work and make statement of its contents. In 1894 I made a diligent study of all the Polk papers in that collection, and published two articles in the "Atlantic Monthly" in 1895 — "President Polk's Diary" (August), and "President Polk's Administration" (September). Both of these articles were reprinted in my volume of "Historical Briefs," published in 1896.

That President Polk's papers were well preserved by his widow in Tennessee and included his own "Diary" of his administration, I learned from Mr. Bancroft himself in 1887; and the circumstances under which he, that same year, procured the copies from Mrs. Polk for his own use in Washington, are detailed in the former of these articles. While preparing the narrative of President Polk's Administration for my "History of the United States" (Vols. 4 and 5) I tried in vain to get access to to these copies; and as soon as the Bancroft manuscripts were purchased and made available — the venerable author having died in 1891 — I hastened to examine them, by way of revising my own volume, published shortly before. The two "Atlantic Monthly" articles were intended as a sequel commentary to my narrative; and when in 1904 new plates were made for my History I revised the text so as to incorporate the new material.

Mrs. Polk survived George Bancroft several years; and as the ex-President's papers did not come into the market until long after the Bancroft Collection had been purchased by the Lenox Library, these copies of the Polk papers were readily accessible to scholars long before the originals. I presume that the Lenox Library copy of "Polk's Diary" is full and accurate in all respects.

JAMES SCHOULER.

Boston, Mass., Dec. 3, 1910.

[I am extremely sorry that in writing the review of "Polk's Diary," I was in ignorance of the fact that Mr. Schouler had used it and printed material based upon it, previous to its publication. In attempting to check the statements in the preface and introduction, to the effect that the Diary had "occasionally been used" by historians, I naturally turned first of all to Mr. Schouler's well-known work. Unfortunately, that happened to be the first edition of the "History of the United States," in preparing which the Diary was not accessible to the author. I failed to examine either the later edition or the "Historical Briefs." These omissions I greatly regret. That Mr. Schouler has made use of the Polk MSS. is not surprising; it is only surprising that the reviewer should not know of such use by a scholar of reputation. This, however, is the case. While the Lenox Library copy of the Diary undoubtedly offered opportunities to those who could get to it, the appearance of the Diary in print is surely a genuine "incentive to research." Neither Mr. Reeves nor Mr. Garrison, whom I mentioned, used the Lenox Library copy exclusively; the former had resource both to the Chicago MSS. and to the copy; and the latter had the Chicago MSS. copied expressly for his own use. What I have meant to say is that the Diary in print is now widely available, and that no writer has exhausted its content or bearing. — THE REVIEWER.]

The New Books.

A Publicist of Two Nations.*

The late Goldwin Smith's book of "Reminiscences" expresses the conclusions of one who was deeply occupied with the general welfare; who came into large and varied contact with the leading persons and events of his time, and brought to their consideration an independent, penetrative, and judicial mind. The author says of himself that he was not ambitious, and the events of his life seem to confirm this opinion. He was more than once solicited to run for office; yet, with liberal means and delicate health, he never allowed himself to come under the exactions of hard labor. In boyhood he was a scholar at Eton, where he came in contact with boys who were to play a prominent part in life. Later he was a student at Oxford, where he became a tutor and then a professor — the last and the most permanent position that he held in England. The period of the professorship is given as 1858–1866, and was later than his residence in London. He was a member of several public commissions fitted to add to his influence. He was interested in current events in Ireland, in our Civil War, and in the insurrection in Jamaica. In all these movements and events the spirit of philanthropy prevailed with him.

Prior to his Oxford professorship, he began the study of law in London, but found its demands too severe for his health. He spent several years in London, and for three years was on the staff of "The Saturday Review." In 1868 he made a second journey to America, and became for two years professor in Cornell University. He removed thence to Toronto, where he remained some forty years, until his recent death.

These diverse experiences were interspersed with travels, — visits to Europe and to America. While not under the pressure of current events, he was profoundly interested in them, and bore by personal intercourse and by writing a part in them. His interest was confined to no one class or country, and was never locked up in a particular philanthropy. As a student in Oxford he was brought in contact with the leaders in the Tractarian Movement. His religious feelings are not prominent in the "Reminiscences," and yet we are led to feel that the opinions and methods he encountered were often distasteful to him. He was conversant with men of literary eminence, and gives us an occasional criticism. What he says of Emerson is so concurrent with my own feeling that I give it in full:

> "I cannot honestly say that I ever got much from his writings. I can find no system; I find only aphorisms; an avalanche, as it were, of unconnected pebbles of thought, some of them transparent; some translucent, some to me opaque. Carlyle introduced Emerson to the British public as one who brought new fire from the empyrean. But the two men in genius were leagues apart, and Carlyle at last found the new fire a bore."

Goldwin Smith was thoroughly democratic in his tendencies, and judged men and things chiefly in their bearing on the general welfare. It was political events more than other events that occupied his mind. He regarded as the deepest issue in our Civil War the cardinal difference between slavery and freedom. He did not allow this issue to be pushed aside or covered up by any secondary issues which might have arisen in connection with it. While he seems to us to do full justice to Lincoln, he does not fall into the indiscriminate laudation that has become the fashion. As one who, in a living experience, was familiar not only with the war but with the events that preceded it and prepared the way for it, I have felt that Lincoln's chief merit lay in his unfailing honesty. He entertained all forms of human welfare according to the measures of his own character, and never allowed himself to forget them or to be turned from them by immediate interests. He did not, however, enter into the depths of the ethical struggle involved in the war. He entertained the apologetic and partial reasons which occupied public attention and concealed in part the true force of events. The working classes in England had a more thoroughly correct view of the war than most Americans. The question was not whether we should allow another nation to spring up on the soil of the United States, but whether a slaveholding nation should establish itself at our side with exacting and hostile claims. A war was inevitable, — should we meet it in its earliest and weakest form, or allow the forces of evil full opportunity of accumulation? Lincoln felt the crisis, but rather as a national crisis than one in the history of the world. His methods had sufficient patience and insight to succeed, but hardly enough to turn victory into moral enthusiasm. The things most striking in his addresses, as that at Gettysburg, was the

* Reminiscences. By Goldwin Smith, D.C.L. Edited by Arnold Haultain, M.A. Illustrated. New York: The Macmillan Co.

perfectly simple and straightforward way in which he contemplated the facts.

We have stood as a nation for democratic principles,—the universal recognition of human rights; but it has been largely because our interests have been identified with these principles rather than because we have accepted them as of universal application. When prosperity invited a departure from fundamental opinions, we have readily strayed into the forbidden paths of tyranny. We have been fortunate in our European admirers; they have been truer than we have been to our best convictions. Carl Schurz and Goldwin Smith felt at once the derelictions into which we were falling. Goldwin Smith could see but little in the present Republican Party of the promise contained in its early history. While he regarded our present pension system as a negation of merit and a complete subserviency of politicians to an unscrupulous vote, the only good he saw in it was an enormous expense frightening us from war. His repugnance to war rested on a sense of the immense evil it brings to society.

Among those in English politics on whose character and services the writer dwells were Disraeli, Gladstone, and Cardwell. The latter was for a time Irish Secretary, and thus involved in that tangle of evils, impossible of correction, which has so long perplexed both peoples. To have brought any firm and sufficient policy to Ireland is the highest of records. Acknowledging the wonderful power and facility of execution which belonged to Gladstone, Goldwin Smith saw also clearly the restricted action of his mind in some directions, and the rapidity with which he was liable to fall into extreme measures.

Goldwin Smith's dislike of Disraeli was so strong as somewhat to overstrain his candor. The success of Disraeli in English politics is proof both of his own power and the perversion of thought still possible in England. The current of censure directed against Disraeli, though well deserved, has doubtless carried away at times the banks of the stream, and tumbled some shapely trees into the river.

Goldwin Smith belonged to the Manchester school, the school of free trade so long and so beneficently led by Cobden and Bright. Perhaps no man in English politics preserved so uniformly a broad and generous view in his speeches as did Bright. Sound sentiment in trade seemed to temper all his thinking and impart to him a universal philanthropy. Goldwin Smith escaped the narrowness that sometimes grew out of a single interest of trade. It was possible to attack protection simply as an obstacle to one's own occupation. Goldwin Smith was an advocate of trade unions as a necessary defense of the workman against the drift of social causes and the encroachments of capital. No class more needs a careful consideration of its own welfare and the assertion of its rights as a leading constituent in society.

Goldwin Smith belonged to the class of constant, consistent, and reasonable critics, — a class to which much of our progress will always be due. No temper requires more balance, more self-restraint, than the reformatory temper. It is one thing to figure a perfect social state, — often in oversight of many new evils ready to be set in motion, — and quite another thing to see and urge the correction that lies next in order. Goldwin Smith preserved his hold on active influential men while striving to enlarge and redirect their efforts.

JOHN BASCOM.

VENICE IN HER DECADENCE.*

Perfection being inhuman, every book must perforce have some fault; yet just what is the fault of M. Philippe Monnier's "Venice in the Eighteenth Century" it is difficult to say — unless it be an embarrassment of charm. Reading it now in the English translation after having read it in the original French a year or more ago, one's belief that it is an enchanting, as well as accurate, word-picture of a delightful, albeit decadent, age is thoroughly confirmed. Yet the reader must know Venice to enjoy to the full the charm of this book, so permeated is it with the spirit of the city of the lagoons. If you know Venice, M. Monnier will transport you there; seat you in a frail gondola; guide you through an enchanting maze of dark *canaletti* to the Lunetta; and there debark you so deftly that, when you follow him into the glorious piazza beyond, forgetful of the grime and soot of the material place in which you dwell, you will actually believe yourself to be in Venice at carnival — a time when "there is no more day nor night, no more appointed hour for sleep or dinner, no more restraint, stability, or rule"; a time when "folly shakes her bells, fiddles are tuned, and all feet are agog to dance."

Until the last page is turned, you will not realize that you have been reading a treatise as

*VENICE IN THE EIGHTEENTH CENTURY. From the French of Philippe Monnier. Boston: The Gorham Press.

scholarly as it is delightful; for, although M. Monnier colors with the charm of a Watteau, his outlines are as true as the most rigid naturalist could demand. Indeed, he is what might be termed an artistic scholar, if that be not a paradox — or, to put it more clearly, an artist who feels and a scholar who knows.

Although he is erudite as well as artistic, M. Monnier has no sociological theories to propound, no historical lessons to preach. He realizes that the age he is portraying is a petty age, yet he knows that even in her decadence Venice remained great; for, as he wisely puts it, "her greatness had been built upon the rock of her past, and this past was potent still." It is no mere word-artist who, studying that eighteenth century, so petty in Italy, so pertinent in France, has the historical acumen to see that in that age "Venice stands out conspicuously from the rest of Italy, not only because of her unique independence, but because she is the city where life was most vivid, most intense," and that "never in the whole of her history had she been freer of the influence of Rome than at this moment of supreme civilization; never had she seemed more worthy of her cleverness and of her beautiful dialect, never more signally, more triumphantly *Venetian*." Furthermore, it takes a man of greater insight than the mere delightful chronicler of follies that M. Monnier appears to be in many instances, to analyze the very folly he is chronicling and make it clear to the reader that:

"Never in the history of the world had there been a time when the element of tragedy was so conspicuously absent from the scheme of things. Never had human life been so void of all heroism. And never had there been such joyous, childish laughter in the world, as at this moment of termination to a period that reeked of passion and blood."

Though history tempers M. Monnier's pages, his book is no history, but rather a series of dissolving views in which a people and an age are pictured with an artist's touch. Yet with all the bold dashes of color that illuminate these pages, the man who knows his Venice will feel that the color is characteristically true; while he who has studied the particular age whereof M. Monnier writes will recognize that here that age is painted more charmingly, truthfully, and concisely than in any other book about it. Painted is the very word: no other will describe what the author has done; even a bungling translator cannot wholly destroy the charm of such a colorful picture of Venice on a summer's day as this:

"Out of a veil of tenderest blue, soft as mist, cradled in a translucent vapour, rises the city of the sea like a dream of rose and marble. Air and water seem to merge themselves with the vision of her past, and to weave for her a robe of fantasy, where opal and mother-of-pearl, coral, old ivory, and old silver are wedded in a riot of pink, palest violet, and lucent grey. Over everything there is a wonderful brightness. It bathes the domes, the cupolas, the towers of the city in an exquisite luminosity, displaying their spires and pinnacles in a trellised daintiness more like lace than stone."

The words "exquisite luminosity" have a euphuistic sound, but they are the translator's own, not a suggestion of them appearing in M. Monnier's original. Indeed it is to be hoped that the distinguished author of this book does not understand English, else a very bad quarter of an hour will be his when he reads his charming work in our guttural tongue. Take, for instance, the very passage we have just quoted. In the original French it reads in this exquisite way:

"Sur une soie d'azur tendre, dans une gaze de vapeur molle, au sein d'une poussière lumineuse, surgit la cité anadyomène comme une fantaisie de marbre rose. L'eau, le nuage et le passé s'accordent à lui tisser un vêtement de nuance, où la nacre et l'opale, le corail et la perle, le vieil ivoire et le vieil argent s'appellent, se répondent, se marient, se pâment, s'épanchent en roses veinés, en violets pâles, en gris transparents et mobiles. Une clarté charmante enveloppe et pénètre les dômes, les coupoles, les campaniles, qui y baignent leurs bulbes, qui y trempent leurs épis, qui y déploient les grâces ajourées d'une pierre en dentelle."

The inapt translator has apparently been utterly baffled by M. Monnier's delightful imagery, not a vestige remaining in his garbled version of the thought that beautiful Venice rises out of the misty sea like Aphrodite Anadyomene at her birth. Yet M. Monnier's imagery is not really so baffling as it seems, and needs but to be translated to convey the very impressions he intended to convey, the following being but a literal rendering of the passage in question:

"On a silk of tender blue, in a gauze of soft mist, on the breast of radiant spray, the Anadyomene city rises like a caprice of roseate marble. The water, the clouds, and the past conspire in weaving for her a various garment wherein nacre and opal, coral and pearl, old ivory and old silver call and respond one to another, wed, faint, and are disclosed in veined roses, pale violets, and transparent, changeable greys. An enchanting light envelopes and penetrates the domes, the cupolas, and the church towers, which bathe their bulbs therein, steep their crests, and unfold the fretted charms of a stone in the form of lace."

Here the original text has been followed far too conscientiously, it being apparent that "tissue" and "veil" are nicer words than "silk" and "gauze," and that a translator should not be too faithful in his allegiance to

the Latin roots and construction of the original. Only in the word "fretted" has any great liberty been taken, the heraldic term "*ajouré*," although Englished, being too un-English to serve in even so literal a translation as is here attempted. The passage has been rendered thus faithfully in order to demonstrate the gross liberties the anonymous translator of this book has taken with M. Monnier's deft imagery; for, although "translucent vapour," "lucent grey," and "exquisite luminosity" stand forth in vulgar crudity, it is chiefly when imagery appears to confound him that he — or, more likely, she — demonstrates that just so long as Anglo-Saxon publishers, to pare shillings or dollars, confide the translating of foreign masterpieces to literary hacks instead of to literary artists, will foreign masters be butchered mercilessly.

To return to M. Monnier's book and the petty age it pictures, it may be said that the men of Venice were quite as little as their age—it being a truism that men make an age. Even Metastasio, great though his aspirations undoubtedly were, is great only in comparison with the dwarfs who surround him. Though an artist of the grand style, Tiepolo, to quote M. Monnier (who seems ever to be aptly quotable) "loved to delight his fancy with wonderful lights and strange architecture, beautiful draperies, beautiful forms, animals, and implements."

Indeed, the only man of that period who refused to delight his fancy with lights and draperies and beautiful forms was Goldoni. Being a lover of his kind, with a keen observance, this master of naturalistic comedy painted bits of life exactly as he saw them; yet too short of sight to penetrate the broad atmosphere enveloping the life he painted, he failed to see the relation of that life to the past or the future or even the times in which he lived; therefore, though a great naturalist, he was not that higher thing, a great realist, such as Molière proved himself to be in *Le Misanthrope*, *Tartuffe*, and *Le Festin de Pierre*. As a true picture of a bit of humorous life, *Le Baruffe Chiozzotte* is a masterpiece; yet, though we may laugh at it till tears fill our eyes, while exclaiming how true it is, it will never make us ponder. Though the greatest man of his age in Italy, Goldoni must therefore be given a place on the second rung of the ladder, his limitations being due to the fact that, though he saw clearly and sanely everything about him, he never pondered upon the origin of the things he saw, upon their relation to each other, or upon their outcome.

Understanding Goldoni as thoroughly as he understands his petty age, M. Monnier thus portrays both the charm and the limitations of this commanding figure of eighteenth century Venice:

> "No one ever invented more situations, imagined more events, wove more intrigues, arranged more incidents, seized more opportunities for fun, marshalled more characters, produced more persons, imparted more gaiety, and scattered or poured out a greater profusion of his riches with more recklessness of heart. The laughter, which arose from this jumble, was frank and fresh, pure and unrestrained, thoughtless and untinged by bitterness. It rose in the air like the gay outburst of a joyful heart.
>
> "With the directness of a natural force and the elemental simplicity of a creature from a golden age, he calmed and simplified existence. Always eager and obliging, charitable and good-humoured, he was as undefiled as water from a spring, as transparent as a crystal. Conscious of his limitations, he was content with the talents which he had, and employed them as he could. In spite of scorn and derision and misunderstanding, he triumphed over all obstacles with his smile, avenged all offences by forgiving them, and continued to vouchsafe to all, bad and sad and wicked alike, a salutary example of good-humor. '*Gran Goldoni*' the crowd shouted with enthusiasm on Carnival evenings dead and gone. For all these reasons he was great."

Here Goldoni is not patriotically exalted, as many Italians have exalted him, nor chauvinistically belittled, as many Frenchmen have belittled him, but justly given his true place as a naturalist, who "calmed and simplified existence" and whose humor was the "gay outburst of a joyful heart." Nor is he deified as the "Molière of Italy," be it remarked, — a misnomer beneath the crushing weight of which Goldoni has all but perished. On the contrary, he is Italy's *Gran Goldoni* — the most "salutary example of good humor" in the entire realm of the drama.

This judicial quality makes M. Monnier's book valuable; its charm has already been set forth, therefore little need be added except to say that it tells of gaiety and love in Venice as well as of that Sybaritic city's literature, music, and drama in the century of her decay; tells, too, of how her people lived and of how her freedom perished when the span of its pleasure-loving life had been run. It is a book for Platonists, however, not for matter-of-fact Aristotelians; and, furthermore, it is a book for those who love Italy and particularly Venice. By these it should be read; but in the original French if possible, much of its charm being lost in the translation.

H. C. Chatfield-Taylor.

China's "Old Buddha."*

"Though only a woman, Her Majesty Tzu Hsi has all the courage of a man, and more than the ordinary man's intelligence." Thus wrote His Excellency Ching Shan, while the Boxers raged through the imperial capital of China; and with this statement will everyone agree who reads the intensely interesting pages of "China under the Empress Dowager." Only two years dead, it is impossible to pass a final verdict upon her wonderful career; but one thing seems certain beyond peradventure of doubt, — the "Old Buddha" will stand out as one of the great women of all time, and as the greatest of Chinese queens.

The story of her life seems like a page out of some mediæval romance rather than one writ in the full light of the nineteenth century. And what a life it was! Born of good parentage, in 1835, selected as an Imperial concubine when not yet seventeen, she soon became the favorite of her dissolute master, and later, as mother of his heir, her position was unassailable. These were stirring times within the Empire. In the southern provinces the Taipings were apparently in full control, with Nanking as their capital; and to this great rebellion, unequalled in modern history, was added a war with England and France which only ended with the capture of Peking and the flight of the Imperial household to Jehol, beyond the Great Wall. For the first time Tzu Hsi knew the sorrows of hurried flight before the "outer barbarians," who on this occasion destroyed the Summer Palace.

It was at Jehol that the Empress faced the first great conspiracy against her. The emperor, Hsien-Feng, had been failing rapidly. His death would necessitate a regency, and three of the Manchu nobles laid their plans to secure this power for themselves. Their success seemed assured, but they had reckoned without Tzu Hsi; their authority was short-lived, for on the return to Peking she asserted her rights, and the conspirators were condemned to suicide or a felon's death.

Then began the first Regency (1861–1873), in which she formally shared authority with Tzu An, the late Empress Consort; but as a matter of fact the latter generally deferred to her more vigorous colleague, and rarely did Tzu Hsi have to force her will upon her co-Regent. This period saw the collapse of the Taiping Rebellion, to which result the Empress Dowager contributed through her whole-hearted support of the great Viceroy, Tseng Kuo-fan.

With the coming to age of her son, the Emperor T'ung-Chih, the joint Regency expired, and the supreme authority was nominally vested in the weak and dissipated youth. But the Dowager had tasted the sweets of power, and she could brook no interference. It was to her interest that in the event of her son's early death no heir remain to cause the widowed consort to become the Empress Dowager. So it has been widely believed that Tzu Hsi encouraged the youthful Emperor in his dissipations, and did nothing to protect him from their evil effects. At any rate, in January, 1875, the Emperor succumbed to small-pox, and "ascended the Dragon to become a guest on high." Then came the question of the succession. The young Empress was *enceinte*, and should a son be born he would become Emperor, which was not to the taste of Tzu Hsi. Supported by faithful officials and troops, she called a council of the Clansmen and high officials, and in spite of all opposition secured the succession of her sister's son, a grandson of the Emperor Tao-Kuang. In this way Tzu Hsi retained her authority, for the former co-Regents were continued, and the widowed Empress completely ignored. A few months later her death was recorded, — by suicide it was reported officially, but there were many who read a more sinister meaning into the pathetic story.

The enforced selection of Kuang-Hsu as Emperor caused a storm of protests from both Chinese and Manchus, for it meant a violation of the dynastic law and of the fundamental principle of ancestor worship. The heir should have been of a younger generation in order that he might perform the proper rites before his adopted parent's shrine. In this case the late Emperor was left without an heir, while the new Emperor was proclaimed as the adopted son of his uncle, the Emperor Hsien-Feng, and it was promised that as soon as a son was born he would act as the adopted son of the late Emperor. But this explanation was not satisfactory to many of the loyal supporters of the throne.

The second Regency was marked by increasing bitterness between the co-Regents, to such an extent that the sudden death of the Empress Tzu An, in 1881, occasioned many misgivings. "Tzu An was dead. The playmate of her youth, the girl who had faced with her the

* China under the Empress Dowager. The History of the Life and Times of Tzu Hsi, compiled from State Papers and the Private Diary of the Comptroller of her Household. By J. O. P. Bland and E. Backhouse. Illustrated. Philadelphia: J. B. Lippincott Co.

solemn mysteries of the Forbidden City, the woman who later, because of her failure to provide an heir to the Throne, had effaced herself in favour of the Empress Mother, her poor-spirited rival of many years — Tzu An would trouble her no more. Henceforth, without usurpation of authority, Tzu Hsi was free to direct the ship of State alone, sole Regent of the Empire."

In February, 1889, the "Old Buddha," as she was now familiarly called, handed over her powers to the Emperor, and for almost ten years she enjoyed a respite from her arduous labors; but even among the pleasures of the restored Summer Palace she did not lose track of the developments in Peking. In this period came the disastrous war with Japan, for which the Empress Dowager was not a little blamed, especially because of the diversion of funds designed for the navy to the rebuilding of the Summer Palace, and for the protection afforded Li Hung Chang, who by the southern Chinese especially was looked upon as an arch-traitor.

With the death of Prince Kung, the respected head of the Grand Council, the Emperor fell under the influence of the Cantonese reformer, K'ang Yu-wei. Then began the "Hundred Days of Reform." Decrees were issued in rapid succession reforming the system of education and examination; the army and navy were to be reorganized, and reforms in other departments of government were announced. But all the time the Emperor and the reformers realized that their most dangerous obstacle was the "Old Buddha." If she approved, all would go well; if she opposed, the result would be disaster. This led to the cleverly-planned *coup d'etat* which should have resulted in the arrest and confinement of the Empress Dowager and the execution of her loyal supporters. Yuan Shi-k'ai was selected as the leading actor in this palace revolution. He was to seize Jung Lu, Viceroy of Chihli and Commander-in-Chief of the foreign-drilled army, and also the most loyal servant of the Empress Dowager. Then, after having him beheaded, he was to lead the disciplined troops to Peking and there arrest the Empress. The plan was excellent, but the agent was human.

"Yuan reached Tientsin before noon, and proceeded at once to Jung Lu's Yamen. He asked Jung Lu whether he regarded him as a faithful blood brother. (The two men had taken the oath of brotherhood several years before.) 'Of course I do,' replied the Viceroy. 'You well may, for the Emperor has sent me to kill you, and instead, I now betray his scheme, because of my loyalty to the Empress Dowager and of my affection for you.' Jung Lu, apparently unaffected by the message, merely expressed surprise that the Old Buddha could have been kept in ignorance of all these things, and added that he would go at once to the capital and see the Empress Dowager that same evening. Yuan handed him the Emperor's decree, and Jung Lu, travelling by special train, reached Peking soon after 5 p. m."

From that moment events moved with startling rapidity. The Empress Dowager grasped the situation "with the courage and masculine intelligence that enabled her to overcome all obstacles," and a secret conference of the Conservative leaders was arranged. In less than two hours the whole of the Grand Council, several of the Manchu princes and nobles, and many of the high officials were gathered together, and "on their knees, the assembled officials besought her to resume the reins of government and to save their ancient Empire from the evils of a barbarian civilization." Early the next morning the Emperor was seized, and a decree issued in his name which stated that he had begged the Empress Dowager "to condescend once more to administer the Government" and that she had graciously consented. Then came the punishment of the reformers, although K'ang Yu-wei escaped in a British war-ship to Hong Kong, and later many of the reform decrees were reversed. The Emperor still lived, and there were many who believed that his "sudden death" was to be expected and, when the blow did not fall, believed that only fear of the southern Chinese and of foreign opinion caused the Empress to spare her traitorous nephew.

Following closely upon the revolution of 1898 came the Boxer Rising of 1900. The material for this period is of supreme interest, for it is the diary of His Excellency Ching Shan, a Manchu kinsman of the Empress Dowager's family who had held many high offices until his retirement in 1894. With the entry of the allied forces, three of the women of his household committed suicide, and he was murdered by his own son. The diary was found in his study, and saved from destruction at the hands of a party of Sikhs. It is a most remarkable human document. The Boxer madness is described from the inside. The hopes of the Empress that at last an instrument had been provided for the complete destruction of the hated barbarians, her rage at the fraudulent despatch from the Ministers demanding her abdication, the murder of von Ketteler, the German Minister, the "unfathomable ignorance" of many of the Manchu nobles, the endeavors of far-sighted officials to stem the flood of unreasoning hate,—all are vividly portrayed. We

see her wavering between hopes and fears, crying out for the destruction of all foreigners and again sending fruit and melons to the beseiged legations; and we read a new explanation for the failure of the beseigers in the dogged refusal of Jung Lu to turn his cannon over to the Boxers.

Then came the march of the allies upon Peking, and once again the Empress Dowager knew the privations of a hurried flight before the masterful barbarians. This experience taught a needed lesson. Out of it emerged a changed woman, penitent for the evils brought upon the Empire and genuinely eager for the reforms which she now realized were sorely needed. From 1901 until her death in 1908 she moved in the front rank of the reformers, and her edicts even went beyond those that had caused the Emperor's retirement in 1898. The difference was this, that the Empress Dowager now urged reforms, and there was no one strong enough to oppose them.

Such are the events portrayed in "China under the Empress Dowager." Full of interest they certainly are, and the treatment is in full accord with the theme. Even the memorials and edicts so frequently quoted contain a literary charm seldom found in western state papers, and the extracts from the various diaries add a rare personal note. The book lends itself to quotation,—especially the excellent final chapter, in which an attempt is made to analyze the secret of Tzu Hsi's power over men. To both the general reader and the special student, this well-told story of a great queen and a remarkable woman cannot fail to be of interest and value.

PAYSON J. TREAT.

NATURE'S WALKING DELEGATES.*

Mr. Le Gallienne's phrase, "walking delegates of the ideal," happily names all wooers of the Great Goddess of the Out-of-Doors; for do they not all go from point to point carrying in their hearts the vision of that which they expect to see realized on the earth, and calling upon the rest of the world to see with their eyes? And as for walking, there is no other way. They have all learned long since that those who touch even the hem of their divinity's garment come not in automobiles or express trains, but in the humility and labor of their own footing. He who knows most among them tramps most, and the first sacrifice demanded of the neophyte is a generous out-wearing of buskin and cothurnus.

This season four princes among these ideal trampers are on the road, offering their companionship to all who will go with them — four princes of varied tastes and temperaments, differing both in the objects of their search and in their manner of talking by the way. Among them we best know Mr. Burroughs, whose breezy swinging stride or saunter — as the case may demand — over fields and through woodlands has put much good blood into our own veins. We are only too glad to renew our youth with him now by being taken a second time over some of the walks among the Catskills where Mr. Burroughs was born and where he learned to tramp. Good strenuous outings most of these are; and some of them, such as are described in "The Snow-Walkers" and "A White Day and a Red Fox," furnish the seasonable inspiration which we need to keep us in the open in spite of cold and storms. The essay on the Southern Catskills, which tells of Mr. Burroughs's first ascent of Slide Mountain, is particularly exhilarating. Others will be remembered as among the author's best descriptions of bird life. Mr. Clifton Johnson's photographs are genuinely illustrative, and furnish some good portraits of Mr. Burroughs.

Mr. Packard's "Wood Wanderings" are quiet strolls in less famous and less dramatic surroundings; but one does not expect to take fairy walks in bold regions — and we already know that when we walk with Mr. Packard we may expect to meet fairies. Starting out with the belief that "woodland glades and sun-dappled depths" may easily be peopled with fairies, sprites, and goblins, he sees that the fairies have stitched the poke-berries across the top to keep them from bursting, as is proved by the fact that "the marks of the needle show, and the tiny puckering made by drawing the thread very tight." He suspects the fairy urchins of taking bites from the partridge berries when their mothers are not looking, and is sure that the faint glow which you see in your

* IN THE CATSKILLS. Selections from the Writings of John Burroughs. With illustrations from photographs by Clifton Johnson. Boston: Houghton Mifflin Co.

WOOD WANDERINGS. By Winthrop Packard. Illustrated by Charles Copeland. Boston: Small, Maynard & Co.

FLORIDA TRAILS. As Seen from Jacksonville to Key West and from November to April inclusive. By Winthrop Packard. Illustrated from photographs by the author and others. Boston: Small, Maynard & Co.

UNDER THE OPEN SKY. Being a Year with Nature. By Samuel Christian Schmucker. Illustrated by Katherine Elizabeth Schmucker. Philadelphia: J. B. Lippincott Co.

OCTOBER VAGABONDS. By Richard Le Gallienne. Illustrated by Thomas Fogarty. New York: Mitchell Kennerley.

path when you walk the wood at night is cast by the candles in the jack-o'-lanterns which these same urchins make from trillium fruit. The same delicate wit serves him in all his hobnobbing with the woodland, and glints back at people in the world outside, making the quaintest associations. He can but feel, he says, that the pure lives of the birches "radiate an influence among the swamp maples," and explains:

"Most of the lady birches stand aloof on the upland slopes; I notice not far enough away to forbid the handsome young maples from climbing out of their mire of dissipation to nibble the dry husks of gravel-bank breakfast food and drink dew among them if they have the courage. But not all thus withdraw in whispering groups. Down into the swamp others have stepped, and stand among the rubicund roisterers. Social workers these without doubt, missionaries of the birch C. T. U., who thus give their lives nobly to teaching by example."

Under further special favor of the Brotherhood of Walkers, Mr. Packard received last year a roving commission which sent him south for the winter — but on a good ship and not on foot, — and gave his genius unlimited opportunity to exercise itself on "Florida Trails." The greater extent of this other spit of sand, which he says reminds him always of Cape Cod, has not blunted the fine point of his delightfully whimsical but nevertheless accurate observation. "The Florida heron," he says, "wading leg deep in the St. Johns River, has the same self-conscious dignity, the same absurd rhythmic hesitancy of motion as a wedding procession going up the aisle. I have seen a great many grooms wade in and I never saw anything a bit different." Blue birds and butterflies, cherokee roses and crocodiles, jasmine and pelicans, pigs and palmettos, and all the other varied exuberances of Florida, become in turn the shrines of his reverent but fanciful devotion. A number of photographs bring sunny remembrances of Palm Beach, Indian River, the Everglades, and numerous Keys to those who perforce must take their Florida second-hand.

A less well-known writer, Mr. Samuel C. Schmucker, in his group of essays entitled "Under the Open Sky," shows himself a competent instructor in this peripatetic school. It is quite wonderful to note how much information he imparts, with no malice prepense, and over how wide a range his wisdom extends. Has anyone told us before that in the spring the meadow-lark "because his yellow breast, now growing more brilliant in readiness for his nearing courtship, would betray him among the bare branches, is quite in the habit of turning his back to any living thing in the neighborhood whose movements he mistrusts"? Of the cricket he says: "His joy, so a scientist tells us, rises and falls so absolutely with the thermometer, that it is possible to calculate the temperature with a reasonable degree of precision by the pitch of the cricket's shrilling." In like manner we may learn from these carefully-written pages wherein consists the poison of the poison ivy, how the seventeen-year locust spends his cabalistic existence, what method the bee follows in fertilizing the violet, how tragic and loveless is the old age of the grasshopper, how Jack-in-the-Pulpit seasons his religion with pepper, and many other secrets. Numerous illustrations, both marginal and full-page, give a further lift to the imagination.

We feel that all of these "delegates of the ideal" are poets at heart; but it is nevertheless a pleasure to find among them a poet so practised in verse-making that he finds it "easier to tell the strict truth in poetry rather than in prose." "October Vagabonds" is the enviable title of Mr. Le Gallienne's book, which—in the reviewer's plain prose — tells the story of a tramp from a summer paradise somewhere in western New York to some other place much nearer the city —

"Enchanted journey! That begins
Nowhere and nowhere ends."

But there is little plain prose in the story; for though not overweighted with verse, it is full of imagination and — is there a better term than *literary?* — fancy. If the word seems inappropriate at first, it proves gratefully true on perusal of the book; for Mr. Le Gallienne, lacking the trained observation of the naturalist, sees in trees and fields and hills the outward embodiment of the dreams of poets and prophets with which his mind is stored. "Can anyone deny," he asks, "that the meadows of the world are greener for the Twenty-third Psalm, or the starry sky the gainer in our imagination by the solemn cadences of the book of Job?" The orchards along the way grow more beautiful because they look like those in the country of King Alcinous, and the heavily-laden wains on the farms waken us to our identity with the past when they become "the slow-moving wagons of our Lady of Eleusis." Learners in this school of out-of-door idealism will be glad to know what books so keen a critic of the appropriate carried in his knapsack and found not irrelevant. They were these: J. W. Mackail's "Georgics," Hans Andersen's Fairy Tales, Shakespeare's Sonnets,

Locke's "The Beloved Vagabond," "Selections from R. L. S.," Pater's "Marius the Epicurean," and Alfred de Musset's "Premières Poésies." "Colin," Mr. Le Gallienne's fellow vagabond, is an artist with pencil and brush, and his drawings match the occasional poems in delicacy and truth. And for the poems themselves, it is to be said that they are not "literary" but real, — voicing the sentiment, the romance, and the fervor of all votaries of the ideal, whose prayer is:

"Bathe me in lustral dawns, and the morning star and the dew,
Make pure my heart as a bird and innocent as a flower,
Make sweet my thoughts as the meadow-mint — O make me all anew
And in the strength of beech and oak gird up my will with power."

MAY ESTELLE COOK.

VARIETY IN CURRENT DRAMA.*

Not within the memory of living man have acting dramas which yet make the literary appeal been published so freely as at the present time. The group here considered — only a part of the season's promise, — is proof of the statement, and significant of the fast-growing importance of the literary drama in all the lands where letters are cultivated. If the movement increases proportionately in the next few years, fiction, that modern tyrant among literary forms, will have to look to its laurels.

M. Maeterlinck has done remarkable things with the play form. He has shown the value of indirection through an imaginative appeal which has subtilized psychology, and he has far surpassed Ibsen in the use of the subjective method. Only once, in "Monna Vanna," has he produced an acting drama in the traditional sense; although "Sister Beatrice," more objective in motive, has considerable dramatic power, beautiful as it is pictorially and in conception. "The Blue Bird," charming as spectacle and literature, is not a play in the strict sense. "Mary Magdelene," his new drama, seems somewhat disappointing, because it lacks objective dramatic power, while the historical demands seem to clip the author's genius and forbid a success of "The Intruder" type. The main situation, to be sure, with the Roman soldier promising Mary to spare the Christ if she will give herself to the soldier, is of obvious dramatic value; but there is a lack in the handling: it fails to thrill. There is a certain pictorial quality, too, in the scenes, — notably that in the house of Joseph of Arimathæa, and in the effect of the mob in the garden of Silanus, with the Saviour invisible yet dominating the scene. It may well be that these skilful groupings and plastic manipulations would lend the play fascination when witnessed. But on the whole, the material appears to be handled rather tamely, and it is doubtful if this drama can ever stand with the author's best; although its good taste in the presence of a delicate theme, and its spiritual elevation, can be heartily recognized.

After reading the three one-act pieces of Herr Sudermann grouped under the sombre title "Morituri," one instinctively asks what would be their fate if the author were not famous. They possess little or no dramatic quality, and whatever of literary charm is theirs is successfully eliminated by the translator, whose English is indifferent or worse than indifferent. To allow Herr Sudermann to be Englished by one with so little feeling for idiom, to whom the distinction even between "shall" and "will," for example, does not exist, is a pity. The first play, the historical sketch called "Teja," is the best of the trilogy, but in no way remarkable; "Fritzchen" is slight and ineffective; and as for the final piece, "The Eternal Masculine" (a clever title that promises well), after two readings I am inclined to give it up, — either the translation has ruined it, or it is far below the author's standard and dangerously near nonsense. Herr Sudermann's earlier play-group, "Rosen," while no more than minor work, and seamier in themes than the present set, was very much superior as drama. "Magda" and "The Joy of Living" truly seem far away in reading these later specimens of the same author's play-making.

Whatever the faults of Mr. Edward Sheldon's "The Nigger," nobody can read or see it without recognizing that it is genuine drama, in contradistinction from the drama that is "literary." And one relishes the vigor of this young-

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* MARY MAGDELENE. A Play in Three Acts. By Maurice Maeterlinck. Translated by Alexander Tiexeira de Mattos. New York: Dodd, Mead & Co.

MORITURI. Three One-Act Plays. By Hermann Sudermann. Translated by Archibald Alexander. New York: Charles Scribner's Sons.

THE NIGGER. An American Play in Three Acts. By Edward Sheldon. New York: The Macmillan Co.

THE TRAGEDY OF NAN, and Other Plays. By John Masefield. New York: Mitchell Kennerley.

ANATHEMA. A Tragedy in Seven Scenes. By Leonid Andreyev. Translated by Herman Bernstein. New York: The Macmillan Co.

JUSTICE. A Tragedy in Four Acts. By John Galsworthy. New York: Charles Scribner's Sons.

est of aspirants, after the languid efforts of mature experts. When I saw the play at the New Theatre last winter, it was for me a vigorous and skilful piece, certainly with melodramatic touches, but handling a perilous theme in a way to make it inoffensive, while evoking from it a very strong central situation: the love of a Southern man supposedly white for a Southern girl, and the question of what she will do on discovering that he has negro blood in his veins. And now, reading the play, I feel that it has good workmanship, the artist's able control of his material; it is a piece of literature, which perhaps gets a bit didactic in the last act, but in general the story is allowed to speak for itself, and the situations are there and made much of. Moreover, it has the great merit of being about something, and that something worth while; the drama has a big idea. In view of the author's youth, this play and his preceding "Salvation Nell" are immensely promising for Mr. Sheldon's future, and he will hereafter be looked to as one of the torch-bearers. He is very much *sur le mouvement.*

The advanced realism of the day — the realism that has produced a Wedekind in Germany — is well exemplified in Mr. John Masefield's "The Tragedy of Nan, and Other Plays." There is something terrible in finding the British rustic types, here studied, so revolting in their characteristics. This remark applies less aptly, perhaps, to the title-piece than to the two connected one-act pieces that follow, which, for straight, sullen horror have rarely been equalled in English. "Nan," a study of a girl whose lover leaves her, whereupon she kills him, is a skilful and forcible bit of dramatic work, which ought to act well. But judging Mr. Masefield by these examples, I should say that at present he has a chip on his shoulder for his dramatic theory: an attitude, whether for life or literature, not without danger to one assuming it.

The Russian genius, large, sombre, impressive, is not dramatic at all in the sense that the French genius is: I mean, in the feeling for form, development, and climax. There never was a more undramatic play than Gorki's terrible "Nachtasyl," and you have the same experience with the dramas of Ostrovsky and Tolstoy. In fact, the Slav's desire to come to a grapple with life is, in a sense, a menace to his art. One realizes all this afresh when in contact with Leonid Andreyev's strange, slow-moving, awful, yet unquestionably gripping drama "Anathema." It is unthinkable as a playing piece. That tremendous prologue where the damned creature of earth jeers at the silent guardian of the heavens could not be visualized; it is an effect for the imagination. Nor,— one would guess,— could much that follows be properly shown: the old Jew, David Leizer, is given a large fortune by Anathema, the Mephisto of the story; he dispenses it all in charity, the world turns and rends him, and Anathema, whose desire is to prove man bad and God cruel, triumphs over David's mangled corpse. It is a scene of frightful force and significance. But when, in the epilogue, this evil spirit revisits the Maker of things, he finds that Good is still conqueror, and in rage returns to do more impotent evil upon the earth. The careless and light-minded will pass this creation by as baffling or even as absurd; but it is a monumental allegory of good and evil, richly humanitarian, and of large and noble implications in its philosophy. One reads it in somewhat the same mood as that begotten by the Book of Job. And certainly it seems intensely Slavonic in character.

Standing head and shoulders above everything else in the present group as drama is Mr. Galsworthy's superb "Justice," at once a vital piece of life and literature, and a play of unquestionable fine technique and evident acting value. In skill, verity, and life values, it stands by itself, so far, among this author's plays. No wonder we hear that the English government has already been moved, through the influence of such a drama, to improve the existing prison regulations. They seem intolerable, thus presented. "Justice" illustrates the power of the stage when used aright, albeit the dramatist be the sternest and most uncompromising of realists. Indeed, those who are looking merely for the vacuously pleasant in play form are warned away from this drama; it is the most consistent and logical of tragedies. But it makes you think, it broadens your sympathy, it gives you the pleasure proper to a work of art. And therefore, for some of us at least, it is greatly worth while. The story concerns the fate of a young London clerk who, desiring money to help the woman he loves (the wife of a drunken brute who makes her life wretched) forges, is caught, and is committed to prison. On coming out, after serving his sentence, he feebly tries to be honest; he secures a position, but his record hounds him; the woman he loves is still his care, and his employers, kind men but taking the conventional view, tell him he must get rid of her. In a final scene, as poignantly true and pathetic as modern drama can show, we see the poor,

weak fellow caught again, and taking his own life; while Ruth, out of love for whom his sin has been committed, stands dazed with grief beside him. It is impossible to read this moving social document, dramatically so masterly that one tingles with its cumulative power, without realizing, perhaps as never before, the spirit of good in things deemed evil; and without registering a vow to be more charitable in the future. Although the drama arraigns the present reformatory procedure, it has a larger meaning too, I think; it suggests the awful complexity of human society, the mystery of failure, the apparent injustice inherent in a world so often at sixes and sevens. Yet is the tone not bitter; Mr. Galsworthy is above all an artist: he presents the facts as he sees them, he lets the facts be special pleaders for him. It is devoutly to be hoped that a play so sterling, so representative of the best in the modern realistic school, may soon be seen in this country.

RICHARD BURTON.

HOLIDAY PUBLICATIONS.

II.

That discriminating student of French cathedrals, Miss Elise Whitlock Rose, gives in her two-volume work on "Cathedrals and Cloisters of the Isle de France" (Putnam) a fitting sequel or companion to her earlier books on the cathedrals and cloisters of southern and midland France. As in those works, too, she has been ably seconded by Miss Vida Hunt Francis in the illustration of her chapters with numerous and excellent photographs. The grouping of the matter is not geographical, but by architectural periods, — early Gothic, mature Gothic, flamboyant, and pseudo-classic. The selection of material from so rich a field has been a perplexing question, but the two ample volumes contain enough to do fair justice to the subject. Naturally the authors were tempted to overstep the limits indicated by the book's title, and no one will quarrel with them for occasionally yielding to the temptation. In general, the present work seems to do for northern France what its predecessors accomplished for central and southern France. The plates are both full-page and of smaller size, giving well both general effects and minute details.

Following up his studies of the Borneo Head-Hunters with similar researches among the natives of another tropical island in the same quarter of the globe, Dr. William Henry Furness, 3rd, has written a substantial volume on "The Island of Stone Money: Uap of the Carolines" (Lippincott). The medium of exchange which gives its name to the book consists of "large, solid, thick, stone wheels, ranging in diameter from a foot to twelve eet, having in the centre a hole varying in size with the diameter of the stone, wherein a pole may be inserted sufficiently large and strong to bear the weight and facilitate transportation." The origin and use of this cumbrous currency form the subject of one of the most entertaining chapters in this delightfully written book. Religion, burial rites, native houses, costumes and adornments, Uap friendships, tattooing, dance and posture songs, and other things curious and novel, together with a treatise on Uap grammar and a seventy-four-page vocabulary of the language, fill up the rest of the volume. Thirty-one pictures, from photographs taken by the author, serve to make more real the strange scenes described. To the reader craving something new in the department of travel, "The Island of Stone Money" can be cordially recommended.

The terrible story of the great earthquake in Sicily and Calabria is told by an eye-witness of its disastrous effects and an active worker for the relief of its victims, in an attractive volume entitled "Sicily in Shadow and in Sun" (Little, Brown, & Co.) by that always delightful chronicler of things Italian, Mrs. Maud Howe Elliott. As Secretary of the Ladies' Auxiliary of the American Relief Committee, Mrs. Elliott had the best of opportunities to study the relief work from first to last; and Mr. Elliott, who was with her, made drawings and took photographs of the memorable scenes, whereby the book is very greatly enriched. As usual with her, the author has made her book invitingly conversational and first-personal in its tone. Even the horrors of the earthquake receive a welcome softening from the charm of the manner in which they are related. But there are other things to claim one's attention besides the sufferings of the stricken district. Chapters on Palermo, Taormina, Syracuse, and on the building of the new Messina, with passing glimpses of famous visitors to the relief camp, diversify and enliven the narrative. The book, like its companion volumes from the same pen, is printed in the clearest of type and attractively bound, while in wealth and variety of illustrations it probably surpasses them.

Conspicuously excellent by reason of its half-hundred photogravure plates, printed in soft and pleasing tints, is Mr. Joel Cook's handsome two-volume work on "The Mediterranean and its Borderlands" (Winston). The method of treatment is descriptive and historical, the western shores and islands of the Mediterranean being taken up first, and the older lands of the Levant reserved for the latter part of the work. The recent large increase of travel, especially in the winter, to the sunny shores of the greatest of inland seas makes timely and useful this attractive guide-book, which is of course indexed and otherwise arranged to facilitate reference. Among subjects of modern interest in these pages so largely devoted to old-world topics, occurs a description of the great Assouan Dam, which began its beneficent work of irrigation only a few years ago. A good map of the regions de-

scribed would not have come amiss, but none is to be found in the book. Ornate gilt binding, outside cloth wrappers, and a box of the same material, contribute to the beauty and durability of the volumes.

A volume compactly printed and full of information acceptable to the tourist, as also to the stay-at-home reader, comes from the Macmillan Co. in Mr. Edward Hutton's "Siena and Southern Tuscany." Having already written a book on "The Cities of Umbria," the author is sufficiently familiar with and sufficiently in love with this section of Italy to write enthusiastically and with much first-hand information. Rather whimsically, however, he insists on the superiority of the old mediæval highway, the Via Francigena, as the one proper route to follow in journeying through Southern Tuscany, partly because it was the way of the Franks into Italy and the road our ancestors followed in visiting Rome. The exact route signifies little, so one gets a view of all that is worth seeing; and much of this is embraced in Mr. Hutton's book, which is made additionally attractive by the twenty-eight illustrations it contains, sixteen of them being beautiful colored views executed by Mr. O. F. M. Ward. After Siena, the reader is conducted to Asciano, Rapoland, Serre, Lucignano, Sinalunga, Montepulciano, Arezzo, and many other places of interest.

Poetry and charm would not be looked for by many in the mud of the Missouri River. Nevertheless Mr. John G. Neihardt, the Nebraska poet, has found inspiration in that turbid flood of waters for his volume of romance from real life, "The River and I" (Putnam). From Benton, in Montana, at the head of Missouri River navigation, to Sioux City in Iowa he and two companions made their leisurely way by row-boat, meeting with divers adventures and enjoying every mile of the journey, so far as head winds and other unavoidable adverse conditions would allow. On reaching his destination the author confesses that he has never felt at home in a town. "Towns, after all, are machines to facilitate getting psychically lost," he declares. Asked at the outset what he expected to find on his journey, the poet-philosopher replied briefly: "Some more of myself." Fifty illustrations from photographs that appear to have been taken on the way appropriately accompany the reading matter. The book is one to give the conventionalized city-dweller a wholesome jolt.

Others beside the doughty Colonel have hunted big game in Africa, and have written about it, too. Among these author-huntsmen Mr. John T. McCutcheon deserves commendatory notice, the more so that he is not only a lion-killer and an agreeable writer, but also able to illustrate with his pencil the thrilling adventures chronicled by his pen, being indeed well known as cartoonist of the Chicago "Tribune." "In Africa: Hunting Adventures in the Big Game Country" (Bobbs-Merrill) is a book about as large as Mr. Roosevelt's similar volume, and describes events that took place at about the same time as those that form the subject of "African Game Trails." In fact, the two American hunters met, and not the least interesting portion of Mr. McCutcheon's book is that relating the interchange of courtesies and stories between them. It was an expedition organized by Mr. Akeley, the famous African hunter, that Mr. McCutcheon joined, and its experience was an eventful one. Numerous drawings, frequently humorous, are sprinkled through the book, which is further illustrated from many photographs.

No hasty impressions are recorded in Miss Irene A. Wright's "Cuba" (Macmillan), but rather the matured opinions and convictions of a ten years' residence (somewhat interrupted) on the island, "the last four of which have been spent largely in travelling hither and yon through its provinces, on work entailed first by connections with local newspapers, next by an appointment as special agent of the Cuban department of agriculture, and, finally, by the business of editing a monthly magazine which describes the island principally from agricultural and industrial points of view." These words indicate fairly well the author's point of view in the present work, although her book is rich in miscellaneous information and incidents of personal experience. In a chapter entitled "'Cuba Libre'—a Farce," as occasionally elsewhere in the volume, she does not hesitate to draw aside the veil covering the sordidness and selfishness of many of the motives actuating our late intercession and our inglorious war with Spain. Half-tone plates are lavishly used in illustrating the book, which runs to the length of five hundred pages.

In a series of nineteen day-excursions about London, Miss Aida Rodman de Milt (or De Milt, whichever she prefers) saw so much that is worth seeing, and that the visitor to London often omits, that she has prepared an inviting volume, "Ways and Days out of London" (Baker & Taylor Co.), fully illustrated with the aid of a camera, describing and depicting the views, the buildings, the incidents, and the people that made those nineteen days so memorable to her and to her tourist companions, Sonia and Diana. Among the places thus easily and quickly accessible from London are Hampton Court, Ascot, Rochester, Richmond, Ely, Maidenhead, Epping Forest, Dulwich, St. Albans, Canterbury, and Cambridge. But Oxford we do not find on her list, rather strangely. The light and breezy style in which the author has endeavored to present these holiday-makings is indicated by the remark of an aged guide at Harbledown: "I like to show the church to American ladies. They always say something to make you laugh; and we might as well laugh whenever we can, you know." The sixty-six pictures in the book greatly stimulate the interest.

In an unfrequented spot in the Bernese Alps, in a mountain châlet which she christens "Châlet Edelweiss," about a mile and a half from the

Grindelwald station on the road to the Upper Glacier, Mrs. Edith Elmer Wood and her family—minus its head, who is a naval officer and had been ordered to the Philippines—passed a recent summer of Arcadian peace and happiness and simplicity; and she now chronicles the blissful experience in engaging fashion, with plentiful illustrations of Swiss scenery, in a book entitled "An Oberland Châlet," published by Wessels & Bissell Co. Walking excursions and other innocent and healthful recreations helped to occupy the time, and as the scenes and characters described are not those familiar to the tourist, the narrative successfully avoids "the Nth repetition of the Utterly Familiar." Mrs. Wood's style has the sparkle of wit and merriment and high spirits, and her book has a wholesome and tonic effect. Artistically bound and boxed, it is also a pleasure to the eye.

The comparatively unknown interior of Sicily, with its survivals of ancient customs and superstitions, is entertainingly treated in Miss Louise Caico's "Sicilian Ways and Days" (Appleton). In the province of Caltanissetta, the only Sicilian province with no sea-coast, the author was long a sojourner, mingling familiarly with the natives and snap-shotting them and the scenes amid which they live. From these numerous photographs, taken with a small camera, and in no expectation of ever publishing any of them, a large number have been selected for the illustration of the photographer's book, being arranged two on a page and showing an unexpected clearness of detail. Even the surfeited reader of travels will find novelty and piquancy in Miss Caico's pages. In gaining the confidence and friendship of the inland Sicilians, who are by nature secretive and disposed to suspect the visiting stranger, she has been fortunate, and her readers will profit by her ability to draw the curtain from before much that usually remains hidden to the conventional traveller.

Dr. Charles W. Townsend's "A Labrador Spring" (Estes) is a tale of ornithological travel and adventure along northern shores. The author is evidently a naturalist, but not of the closest type. He is a lover of the out-of-doors, and writes a pleasing narrative of the cruise of "La Belle Marguerite" from the Acadian village to the summer homes of the Montagnais Indians. The book is replete with observations on the peculiar flora, the birds and other denizens of these bleak shores. The author is also a student of human nature, and his accounts of his northern friends, both Indian and white, are entertaining. The book is beautifully and abundantly illustrated, and gives on the whole a very satisfactory glimpse into this little-known and inhospitable land.

A narrative of personal experience among the leaders of thought and action in Norway is to be found in Martha Buckingham Wood's "A Trip to the Land of the Midnight Sun" (Brandu's), a series of brief chapters devoted to a wide range of Norwegian topics. The writer's discourse is mainly of persons, interspersed with casual references to the physiographic, climatic, and social conditions of this the most truly democratic nation of Europe. The intense and serious intellectual activity of this sturdy people is revealed in the author's converse with one and another. Their well-founded pride in their authors, musicians, and artists, and the large share which women take not only in the political but in the intellectual life of the people, is often revealed by the passing comment.

Holiday Art Books.

Two large, handsomely printed, and fully illustrated volumes are added to the "Classics of Art" series (Scribner). The pathetic story of that artistic genius who worked his way up from obscurity and poverty to the high level of Reynolds and Gainsborough in the patronage of fashionable London and in the judgment of connoisseurs is again told, and well told, in Mr. Arthur B. Chamberlain's "George Romney." His life is related in Part I.; "The Man and his Methods" is the heading to Part II.; and "His Art" is considered in Part III. More than seventy plates, including one of Romney as painted by himself, and including also, of course, a number of Lady Hamilton's portraits in various characters, are given as examples of the artist's style. Bibliography, appended details, and copious index are duly provided, and the whole work, for which the public appetite has been whetted by Mrs. Ward's "Fenwick's Career," should meet with a cordial reception.—In Mr. A. J. Finberg's "Turner's Sketches and Drawings" is presented a well-systematized and, in general, a chronological study of Turner's art as illustrated by those twenty thousand and more preliminary sketches with which his death enriched the National Gallery. The collection Mr. Finberg has found to be "of very great psychological interest. It shows clearly upon what basis of immediately presentative elements the airy splendour of Turner's richly imaginative art was built: and amongst the twenty odd thousand sheets of drawings in all stages of elaboration, the embryonic forms of most of the painter's masterpieces can be easily traced." One hundred plates, including a colored frontispiece, show these initial conceptions of the artist in various stages of completion. Of psychologic and also of more general human interest to the average reader, the book is sure to appeal strongly to the artist and the art-lover.

"French Portrait Engraving of the XVIIth and XVIIIth Centuries" (Bell-Macmillan) is a detailed and more or less technical account of that branch of art, from Claude Mellan of the early seventeenth to Janinet and others of the late eighteenth century, with some notice of Mellan's predecessors and a preliminary chapter on the general characteristics of the French school. The author, Mr. T. H. Thomas, says of this school that it "had no independent existence before 1625, and it was brought to an end by the Revolution; since then the portraits engraved in France have either been academic imitations of the old work, or else in a wholly differ-

ent manner." Thirty-nine excellent reproductions of noteworthy engravings illustrate and explain the writer's criticisms and comments, which are grouped under three main divisions, — "The Seventeenth Century," "The Louis XV. Period," and "The Louis XVI. Period." The book closes with a commendably full list of French portrait engravers of the two centuries under discussion, the list including the chief foreign engravers who adopted the French method and style. Mr. Thomas has sought to fill a gap in art history, and it is safe to say that no such careful and critical and reasonably exhaustive treatment of the subject has before appeared.

Napoleonic literature, vast though it is, has hitherto contained no work treating fully that blithesome branch of art called caricature as applied to the world-familiar form and features of the Little Corporal. This lack is now abundantly supplied by the two ample volumes of Mr. A. M. Broadley's "Napoleon in Caricature" (Lane), to which Mr. J. Holland Rose contributes an adequate "Introductory Essay on Pictorial Satire as a Factor in Napoleonic History." Both men have already written learnedly and at length about Napoleon, and they enter upon their present task well equipped. The first volume is devoted to English caricature of Britain's hated foe, while the second takes up French, German, Italian, Spanish, Russian, Dutch, Swiss, and Scandinavian caricature. American caricature of Napoleon seems not to have claimed the author's attention. Nearly two hundred and fifty illustrations, of which twenty-four are colored, present the more interesting specimens of Napoleonic caricature and the portraits of some of the more eminent caricaturists. Mr. Broadley has done his work well, and, we should say, has done it for all time.

Miss Elisabeth McClellan, whose long superintendence, at the Philadelphia Library, of that department of literature which treats of the history of costume has made her a trustworthy authority on the subject, supplements her "Historic Dress in America, 1607–1800" with a companion volume, "Historic Dress in America, 1800–1870," both handsomely produced by Messrs. George W. Jacobs & Co. As is said in the prefatory note to the latter work, "many books have been written on the houses, the furniture, and the decorations of the century we have so lately seen pass into history, but of the costumes chosen and worn by our immediate ancestors very little has been recorded in print." Naturally it is the dress of women that occupies by far the larger portion of Miss McClellan's book. The quarto size of its pages affords space for grouping the costumes of a period in a striking and extremely interesting manner. From old-time wearing apparel, from nineteenth-century photographs and prints, from paintings, and from other trustworthy sources the large number of illustrations have been drawn. There are some in pen-and-ink and some in half-tone, Miss Sophie B. Steel and Mr. Cecil W. Trout being the artists. The descriptive matter shows careful study of a large number of authorities, a list of which and an index and a glossary close the book.

Mr. Charles H. Caffin, who writes on art in a way so intelligible and so interesting even to those who are neither artists nor very highly educated in art history and criticism, has issued another of his popular manuals on painting. This time it is "The Story of Spanish Painting" (Century Co.) that he has chosen to tell, in much the same manner as his "Story of Dutch Painting." A preliminary chapter on "The Story of the Nation" presents the physical environment of Spanish art, and is followed by useful chapters on the characteristics of that art and a panoramic view of its development to the opening of the nineteenth century. The succeeding chapters are devoted to a few of Spain's greatest painters, from "El Greco" in the sixteenth century to Goya, who died in 1828. A "Postscript" pays brief attention to Fortuny, Pradilla, Zuloaga, and a few others of our own time. Thirty-three full-page plates convey such hints of the merits of the masters discussed as can be given in the black-and-white of half-tone reproductions.

Holiday Biographies and Memoirs.

A considerable number of entertaining episodes from real life are brought together in a large and handsome volume entitled "The Rose Goddess, and Other Sketches of Mystery and Romance" (Longmans), enriched with a profusion of portraits and other illustrations. Lady Constance Russell, experienced narrator of such tales of romance (see her "Three Generations of Fascinating Women" and her "Swallowfield and its Owners"), is the author of the book. Each of its component sketches, she says, introduces one or more characters nearly or remotely connected with her family, so that, although several of them are old stories retold, she has been able to add, from private sources, some new and intimate details. These sources she seldom distracts the reader by naming. Never allowing a good story to be spoiled in the telling, she carries her willing listeners swiftly and agreeably along, from the romance of the "Rose Goddess" (Kitty Kirkpatrick, Carlyle's supposed first love, concerning whose history in more detail the student should consult Mr. Raymond C. Archibald's book of a year ago) through the fortunes of Louise de Kéroualle and some of her descendants, the marriage of Lady Elizabeth Keppel to Lord Tavistock, and what came of it, the strange disappearance of Benjamin Bathurst, of the British diplomatic service, the history of Sarah, Marchioness of Exeter, and other diverting narratives. Appended matter, including notes and a genealogical chart giving Louise de Kéroualle's pedigree, and an index close the book. Of the numerous pictures, twenty-eight are collotype plates, and the remaining twenty-two half-tone prints.

From a new and rather surprising point of view Mr. W. R. H. Trowbridge contemplates the char-

acter and deeds of that mighty magician, Count Cagliostro, in his book entitled "Cagliostro: The Splendour and Misery of a Master of Magic" (Dutton). Entering upon his work with never a doubt that this famous wonder-worker was the arch-impostor he is generally supposed to have been, Mr. Trowbridge was "astonished to find how little foundation there was in point of *fact* for the popular conception." Accordingly his conscientious study of the man is no parrot-like repetition of the familiar tale of his alleged impostures; but whether he succeeds in his attempt "to correct and revise . . . a false judment of history," we will not, off-hand, undertake to say. The reader will enjoy determining for himself what degree of success has been gained in this rather formidable, if not hopeless, enterprise. At any rate, the book is unique among the many accounts that have been written of the famous charlatan, as he will still continue to be called. Illustrations, chiefly portraits, are abundantly supplied to heighten the attraction of this undeniably attractive book.

Women's looks were Byron's books, and folly was all they taught him. That, in brief, is the lesson of Mr. Francis Gribble's extended work of nearly four hundred pages on "The Love Affairs of Lord Byron" (Scribner). The poet's whole life, observes the author, "was deflected from its course and thrown out of gear: first, by his unhappy passion for Mary Chaworth; secondly, by the way in which women of all ranks, flattering his vanity for the gratification of their own, importuned him with the offer of their hearts." But in regarding Byron's love affairs as "the principal incidents of his life, and almost the only ones," Mr. Gribble goes a little too far. Byron had his friendships, as well as his loves, he had his literary projects and ambitions, and also his literary squabbles, and he had a most real and active interest in Greek independence. Still, a life of Byron with chief reference to his affairs of the heart is the kind of biography to appeal successfully to the public, and it is the sort of work Mr. Gribble has before now engaged in to the satisfaction of his readers. The present volume is provided with portraits, and is printed in large, clear type, with division into short and inviting chapters.

Biography somewhat after the fashion of Miss Mühlbach is presented in Miss Marie Hay's generous volume entitled "The Winter Queen: Being the Unhappy History of Elizabeth Stuart, Electress Palatine, Queen of Bohemia" (Houghton). Both title-page and preface frankly proclaim the book to be a romance; but as the author prepared herself by special study and a special journey to Prague before putting pen to paper, and as her hand is by no means new to this sort of writing, her work merits respectful attention. Her heroine, the consort of Frederick V. who reigned in Bohemia just one winter (1619–20), is truly a romantic character as portrayed in Miss Hay's pages. The Stuart charm has taken possession of the author, and the reader is exposed to the risk of falling a victim to the same fascination. The moderate length of the chapters, the sufficiency of brisk conversation, the rapid succession of events, and the interspersed portraits of the chief characters, certainly give the book an inviting appearance.

Lady Dorothy Nevill has followed up her chatty "Reminiscences," of four years ago, with another volume of like anecdotal and retrospective character. "Under Five Reigns" (Lane), completed last summer and edited by her son, was prompted by the fact that, as the writer says, she has come across further notes and letters connected with the social life of the Victorian and Edwardian eras, a number of which it seemed to her might not prove unacceptable to her friendly readers. Born in the reign of "the first gentleman of Europe," Lady Dorothy has witnessed the accession of four succeeding monarchs to the throne of England. Given a good memory and a ready pen, a life of that length, lived in society, affords material for much enlivening reminiscence; and the author has not been blind to her opportunity. The pictures in the book include, beside numerous portraits, three pages of amusing sketches from the pen of Richard Doyle, one of whose letters in fascimile is also given. The book is a treasury of memories of auld lang syne.

Mr. Frank Hamel, whose studies and previous writings qualify him to speak understandingly on the subject, has prepared a volume on "The Dauphines of France" (Pott). "In gathering into one volume," he says in his preface, "the biographies of fifteen princesses, some familiar, others as yet very little known to English readers, it has been obviously impossible to give an exhaustive history of each, but I have aimed at producing in every case a finished study of life and character." From Jeanne de Bourbon in the fourteenth century to Marie-Thérèse in the nineteenth, this portrait-gallery of women who had fame thrust upon them exhibits a succession of characters that compel one's interest if only by reason of the scenes and events amidst which they lived. Nor are fascinating personalities lacking among them, — as, for instance, Mary Stuart, Marie-Adélaïde de Savoie, and Marie-Antoinette. Of course the book is not deficient in portraits of these dauphines, nor is it without its full and useful index. It also contains, in its opening pages, what the author believes to be "the first account in English of the position of the dauphine at the French court and of the ceremonial which surrounded those in the direct line of succession to the throne of France."

A history of fops and foppery has been zealously undertaken and elaborately executed by Miss Clare Jerrold in a good-sized octavo volume entitled "The Beaux and the Dandies" (Lane). James Hay, Earl of Carlisle, is the first of a long succession of magnificent leaders of fashion whom the author makes to strut and smile and ogle for our benefit, and Count d'Orsay, more than two centuries later, is the last of this brave company to be met with in

her amusing pages. Beau Nash of course figures prominently in those pages. Chesterfield, George Selwyn, Charles James Fox, King George the Fourth, and the Duke of Wellington appear also among those more or less addicted to foppery. Seventeen well-chosen pictures help the reader to a better acquaintance with all these delectible dandies. An index concludes the book, but there is neither annotation nor bibliography to temper with too great seriousness the gaiety of its sprightly chapters.

HOLIDAY EDITIONS OF STANDARD LITERATURE.

In no more inviting and beautiful form has Miss Mitford's "Our Village" ever appeared than in the large octavo, clearly-printed, wide-margined, appropriately and profusely illustrated edition now issued by the Macmillan Company, with an extended Introduction by Mrs. Anne Thackeray Ritchie. "For people who are beginning to remember, rather than looking forward any more," she says, "there certainly exists no more delightful reading than the memoirs and stories of heroes and heroines, many of whom we ourselves may have seen, and to whom we may have spoken." If not Miss Mitford's actual characters, we have all seen persons answering well some of her graphic descriptions. No sketches in all English literature are more wholesomely engaging, in their quiet way, than Miss Mitford's. The sixteen colored plates provided by Mr. Alfred Rawlings for this edition breathe the very air of "Our Village"; but not less pleasing, and even more gracefully delicate and beautiful, are the one hundred line drawings executed by Mr. Hugh Thomson.

No play of Shakespeare's bears repeated rereading better than "Hamlet," and even though one may know it almost by heart it will be most agreeable to read the familiar drama once more in the sumptuous new edition illustrated by Mr. W. G. Simonds and provided with a detailed synopsis or paraphrase of the play and an account of its origin by Sir Arthur T. Quiller-Couch. The latter writer takes occasion to express his disbelief in Hamlet's madness. The text of the Oxford edition has been followed, and notes are conspicuously absent. Nothing but the frequent highly-colored pictures will distract the reader's attention, and these well-conceived and not too realistic illustrations will hardly be complained of as an unwelcome distraction. They are thirty in number, loosely mounted on heavy inserts. The volume in its style and size is suited to the table, not to the unsupported hand. (Hodder & Stoughton.)

"The History of a Conscript of 1813," which many readers will remember, with affection or the reverse, as having been imposed upon them at school as compulsory French reading, appears in an excellently printed and generously illustrated edition (Macmillan). Text illustrations are interspersed with colored drawings, not so artistically excellent as to distract the reader's attention from the story; and of the translation we are told in a prefatory note that it "is based on that issued by Mr. John Camden Hotten, about 1871," but that it has been compared with "an early French edition, and thus numerous verbal errors and inaccuracies have been corrected." The same note gives a brief sketch of the joint authors of the story, Emile Erckmann and Alexandre Chatrian. As a handy, clearly printed, and inexpensive edition of this famous historical romance, the book merits hearty commendation.

Mr. Arthur Rackham finds inspiration for his annual holiday volume in Wagner's "Nibelung's Ring." The cycle is to be completed in two volumes, the one now ready containing "The Rhinegold and the Valkyrie," the text newly translated into English by Miss Margaret Armour. The new book is similar in size and make-up to Mr. Rackham's other notable volumes; the illustrations are as usual printed in colors and separately mounted on tinted sheets. Mr. Rackham touches nothing that he does not adorn, and his "Ring" pictures are full of imagination, quaintly humorous, mystical, suggesting in sweep of line the colossal grandeur of the theme. In comparison with his earlier work, however, they lack a certain spontaneity and a delicacy of fancy that has been one of the artist's chief charms; the freshness of genuine inspiration is not upon many of them. (Doubleday, Page & Co.)

A serviceable, well-illustrated, sufficiently-annotated, and inexpensive edition of Goldsmith's poems, with a biographical and critical introduction by Mr. Horatio Sheafe Krans, is published by the Messrs. Putnam. Nine pictures in photogravure, from original designs by Mr. Frederick Simpson Coburn, help to interpret the poet, several of them being views executed at Lissoy, the "sweet Auburn" of "The Deserted Village." The biographical introduction, filling seventy-six pages, gives in agreeable and handy form the main facts concerning Goldsmith's life and writings, with eulogistic comment on the poems. Dr. Krans is in love with his theme, and it will not be his fault if the reader fails to conceive a new affection for this most amiable of British poets.

The immortal love-story of "Aucassin and Nicolette," that perpetual challenge to the dexterous translator, has tempted Mr. Eugene Mason to essay another version. A comparison with the original shows his rendering to be free, but in admirable harmony with the spirit of the romance, and his paraphrases of the metrical portions to be in the metre of the French, and, in every case, nearly or exactly of the same length as the original. The typography and decoration of the book, including six fanciful colored illustrations by Mr. Maxwell Armfield, are tasteful. A more agreeable English dress to this old French classic could not reasonably be desired. (E. P. Dutton & Co.)

A limited edition of Gray's "Elegy," hand lettered, printed on Italian hand-made paper, sewed by hand with silk, and with a hand-colored frontispiece and initial letter, is issued by Mr. F. J. Trezise of Chicago. A decorative border encloses each page

of text, and the printing is on one side only of the paper, which is folded, however, so as to give the book no unusual appearance on opening it. The total effect is distinctly artistic and pleasing. Two hundred copies have been printed.

Holiday Fiction.

Rural scenes and strongly marked rural characters form the staple of Mr. Frank Waller Allen's "The Golden Road" (Wessels & Bissell Co.) which is rendered especially attractive to the eye by Mr. George Hood's tinted decorations and excellent illustrations. "Oldmeadow," a Kentucky village on the Ohio, is the scene of the story, and Jean François, "the Happy Pedler," and poet as well as pedler and umbrella-mender, is one of the chief *dramatis personæ*. Others are old Dr. Felix Longstreet, "always smelling delightfully of a mixture of strong tobacco smoke and carbolic acid," Monsieur l'Abbé Jacques Picot, Nance Gwyn, and Charles Reubelt King, the narrator. As a quiet bit of character-study and deft character-drawing the book is very pleasing, and does credit to Mr. Allen.

As usual, a number of short stories have this year been published in form suitable to the gift season. Mrs. Margaret Deland's "The Way to Peace" (Harper) is a sweet but over-tragic tale of a Shaker settlement. Illustrations by Mrs. Alice Barber Stephens and decorative page borders lend it a holiday air.—"A Christmas Mystery: The Story of Three Wise Men" (Lane), by Mr. William J. Locke, is a powerfully related episode in the life of three eminent Londoners. As a magazine story it attracted much attention; in a prettily decorated booklet it is sure to prove a popular gift.—Poetic, delicate, little sketches, often allegorical in form, are Mr. Emerson Hough's "The Singing Mouse Stories" (Bobbs-Merrill Co.). They suggest the subtle joys that lie behind the commonplaces of life, particularly the charm of childhood memories and of nature. The decorations are vague and shadowy, in keeping with the elusive character of the Singing Mouse.—"The Unlived Life of Little Mary Ellen" is the title of Mrs. Ruth McEnery Stuart's new Simkinsville story, which is prettily decorated in tint by Miss Ruth Clements. (Bobbs-Merrill Co).—In "Everybody's Lonesome" (Revell) Miss Clara Laughlin tells a "true fairy story" with a moral for all discontented people. There are illustrations by Mr. A. I. Keller.—"On Christmas Day in the Evening," by Miss Grace Richmond, is a companion volume to the same author's "On Christmas Day in the Morning." There are illustrations in color, and borders of holly leaves. (Doubleday Page & Co).—"A Chariot of Fire," by Mrs. Elizabeth Stuart Phelps, is a tale of true neighborliness between rich and poor folk; and the rich are left debtors to the poor. (Harper & Bros.).—One of the most popular chapters in that popular volume, "Aunt Jane of Kentucky," was "Sally Ann's Experience," which is now published by itself, with a gay cover, frontispiece, and borders in color, and an introduction by Mrs. Hall, telling why she wrote the story. (Little, Brown & Co.).—An absurd bit of fooling by the late "O. Henry" is published in an illustrated booklet by Messrs. Doubleday, Page & Co. Its title, "Let Me Feel Your Pulse: Adventures in Neurasthenia," sufficiently suggests its theme.

Miscellaneous Holiday Books.

We can hardly have too many books about Hawthorne. To the large number already existing Miss Helen Archibald Clarke adds one on "Hawthorne's Country" (Baker & Taylor Co.), similar in character to her "Longfellow's Country," "Browning's England," and "Browning's Italy," of previous seasons. Her purpose in the present volume is "to show more explicitly than has heretofore been shown the relation between his [Hawthorne's] life experiences and his work, and to illustrate as completely as possible in the space of one volume the general trend of his genius and the culmination of its various phases." Accordingly the different sections of New England that he became familiar with, and also something of the England and the Italy of his European days, are successively treated, with a natural emphasis on the relation between his environment and the products of his genius. Whether or not that environment was of so great moment to one of Hawthorne's introverted nature, may remain an open question; but the story of his successive "life experiences" is of perennial interest, and the publishers have given of their best, in clear type, handsome binding, and numerous illustrations, (the latter including many views of old buildings from early prints), to make Miss Clarke's well-written book appeal successfully to a discriminating taste.

Originality in conception and treatment is to be found in Mrs. Emily James Putnam's thoughtful, well-written, and sufficiently learned work on "The Lady: Studies of Certain Significant Phases of her History" (Sturgis & Walton Company). The book's purpose is "to suggest in outline the theories that various typical societies have entertained of the lady; to note the changing ideals that she has from time to time proposed to herself; to show in some measure what her daily life has been like, what sort of education she has had, what sort of man she has preferred to marry; in short, what manner of terms she has contrived to make with the very special conditions of her existence." The eight chapters into which it is divided take up, successively, the Greek lady, the Roman lady, the lady Abbess, the lady of the castle, the lady of the Renaissance, the lady of the salon, the blue-stocking lady, and the lady of the slave states. Available sources for illustrating such a book as Mrs. Putnam's are not lacking, and they have been freely drawn upon. With its richly decorated cover and fair, large print, the volume is very inviting.

Mr. Warwick Goble, whose colored illustrations for Kingsley's "Water Babies" will be remembered

as a pleasant feature of last year's holiday season, now reappears as the illustrator of a large octavo volume entitled "The Green Willow, and Other Japanese Fairy Tales" (Macmillan). The stories, thirty-eight in number, which make up the text have been gathered by Miss Grace James from various sources. "Some have been selected from the *Koji-ki*, or *Record of Ancient Matters*, which contains the mythology of Japan. Many are told from memory, being relics of childish days, originally heard from the lips of a school-fellow or a nurse. Certain of them, again, form favorite subjects for representation upon the Japanese stage." Mr. Goble's forty delicately-colored illustrations are surprisingly successful in reproducing the native atmosphere of the tales, and altogether the volume is one of the most charming and unusual of the season's offerings.

The steam-ship, no less than the sailing vessel, is a thing of beauty and of power. The history of this marvellous product of many inventive brains is fully related in Mr. R. A. Fletcher's "Steam-Ships: The Story of their Development to the present Day" (Lippincott), uniform in style with Mr. E. Keble Chatterton's "Sailing Ships and their Story." Not only is the evolution of the modern ocean greyhound traced from the first rude constructions of Rumsey and Fitch and Stevens and Fulton, but the author even goes back to such vague mention of ox-driven or man-driven paddle-wheel craft as is to be found in early literature. One hundred and fifty illustrations are provided, including views of machinery and of vessels in process of building, and the descriptive matter will interest both the naval architect and the general reader. We look in vain among the pictures for the famous old stern-wheeler of the Mississippi River, and for the "Great Eastern." A model of the latter, however, is represented, and also an interesting contemporary caricature. Floating docks, the evolution of the battle steamship, the development of steam auxiliary, the turbine engine, and other related matters are adequately treated.

The life of the lowly, sympathetically depicted, has far more of wholesome human interest than many a biography of the high and mighty. "A Shepherd's Life: Impressions of the South Wiltshire Downs" (Dutton) has to do with the poor and obscure but on the whole contented and cheerful folk of pastoral England. Mr. W. H. Hudson is the author, and he has been ably seconded in his work by Mr. Bernard C. Gotch, the illustrator. One Caleb Bawcombe, South Wiltshire shepherd, is a prominent character in the rambling narrative, but there are others to divide the interest. Curious bits of natural-history lore from various sources enrich the chapters and prove the author to be intellectually acquisitive and also keenly observant. Among matters relating to sheep-culture we read with some surprise that sheep-bells in England are used chiefly if not solely because the shepherds, unprovided with the pastoral pipe of classic times, crave music of some sort, and get it in the tinkling of many bells, twenty-five or thirty to a flock. Mr. Gotch's many admirable line drawings, and his colored frontispiece view of Old Sarum, display much skill and taste.

To those readers who find Gibbon's "Decline and Fall" too formidable to undertake, and even Signor Ferrero's far less ponderous works not sufficiently light, Mrs. Elisabeth W. Champney's "Romance of Imperial Rome" (Putnam) is well calculated to prove an acceptable presentation of some of the most interesting episodes in the history of the Eternal City. From the times of Augustus to the reign of Marcus Aurelius she conducts the reader through a succession of stirring scenes, making free use of anecdote and dialogue to enliven her pages, which are further diversified with numerous and excellent illustrations, partly in photogravure and partly in half-tone, reproducing both famous places and buildings of interest and also celebrated paintings having to do with Roman characters and events. The colored frontispiece, the ornamental binding, the large type and its open setting, the spacious margins, and, last but not least, the absence of index and notes, proclaim the book a source of enjoyment and diversion rather than a giver of historical information and useful instruction.

Mr. M. A. De Wolfe Howe's dignified and interesting volume on "Boston Common" (Riverside Press) will find a welcome far beyond the boundaries of that city. In four chapters he presents the memorable features and associations of the Common in the seventeenth, eighteenth, nineteenth, and twentieth centuries. The last, however, as being not yet in its 'teens, is dismissed with little ceremony and but a few remarks. Thirty-five excellent plates from sources more or less ancient adorn the book and greatly enhance its interest. Like the careful scholar that he is, Mr. Howe closes with a list of his "sources of information" and an index. The book, beside being well bound, is also boxed. The edition is limited to five hundred and fifty numbered copies.

"Rumbo Rhymes, or The Great Combine" (Harper), by Mr. Alfred C. Calmour, and "rendered into pictures" by Mr. Walter Crane, teaches, in a set of rollicking jingles, the wrongfulness of eating, beating, over-working, and otherwise oppressing our brothers and sisters of the brute creation. The book may fall considerably short of making all its readers vegetarians, but it is sure to amuse them if they be young in years, or in heart, or in both. The numerous animal pictures, all in a profusion of color, are in Mr. Crane's well-known style, and most happily match the rhymes in whimsical and good-natured absurdity.

Marginal pictures in considerable variety, tinted and decorative in effect, as well as full-page colored illustrations, all from the practiced hand of Miss Sarah S. Stilwell, profusely adorn the new edition of Mr. Edward Sandford Martin's popular book, "The Luxury of Children, and Some Other Luxu-

ries" (Harper). These talks on domestic matters—a subject on which we all feel qualified to express ourselves in agreement or disagreement with the author, especially if we chance to have no domestic life of our own as a disconcerting check to our abstract theories—are of universal appeal, and they are now presented in a form that leaves nothing to be desired.

Three successful books for the dweller in the open are reissued by the Outing Publishing Co. in uniform bindings of green limp leather and offered together in a neat cloth case as "The Robinson Crusoe Library." Mr. Horace Kephart's "Book of Camping and Woodcraft" and "Camp Cookery" and Dr. Charles Stuart Moody's "Backwoods Surgery and Medicine" are the three volumes comprising the set. Each is a practical and accredited manual, upon which the camper or woodsman may safely put reliance. A more acceptable gift for one who sojourns, either casually or habitually, out-of-doors will not be found among the season's publications.

An appropriate and beautiful gift book for Christmas has been prepared by Miss Eleanor Hammond Broadus in her "Book of the Christ Child" (Appleton), which presents a number of the more important legends concerning the infant Jesus, simply and interestingly told, alternating with poetical selections from various sources, and abundantly furnished with reproductions of famous paintings by the old masters. Both poems and pictures are in harmony with the book's purpose, which, the author explains, is "to present picturesque material which is comparatively unfamiliar in a Protestant country," and not "to give religious instruction." Old and young alike can find something to please them in the handsome volume.

From a new publishing concern, The Abbey Company of Chicago, comes a little group of choicely-printed booklets. Whittier's "Snowbound" is an addition to the "Abbey Classics," a series of English poems artistically printed on Japan vellum, with rubricated initials and photogravure portrait. — A beautiful Christmas story is to be found in the late Dr. Frederic Dewhurst's "The Magi in the West and their Search for the Christ." It relates how the Wise Men met again, this time to search for the kingdom of Christ on earth, and how at last they found it in the power of love. — The third of the group is "A German Christmas Eve," translated from the German of that popular humorist, Heinrich Seidel. The story, which is taken from his masterpiece, "Leberecht Hühnchen," is a delightful picture of home life in Germany. The little book is printed in two colors, and daintily bound.

The San Francisco publishing house of Messrs. Paul Elder & Co. maintains its enviable reputation as publishers of artistic and original holiday volumes. Their most attractive publication for this season is a limited edition of Mrs. Browning's "Sonnets from the Portuguese," printed in italic type on hand-made paper, and tastefully bound in boards, with decorated title label. A photogravure portrait and especially designed initial decorations comprise the decorative features. Mr. Arthur Guiterman contributes a preface and notes. — "The Book of Hospitalities" is an attractive guest book, with guest greetings in verse by Mr. Arthur Guiterman, who also contributes a "foreword" on "Old House Mottoes." Decorations in green on brown-toned Brittany paper and binding of brown boards with leather back are in the publishers' characteristic style.—"The Complete Cynic," being "Bunches of Wisdom Culled from the Calendars of Oliver Herford, Ethel Watts Mumford, and Addison Mizner," is a mirth-provoking collection of distorted proverbs with appropriate illustrations and decorations.—"The College Freshman's Don't Book," by "G. F. E. (A. B.)," covers a multitude of college subjects from dress and dining to "things in general." Most of the advice is humorous and all of it is good. — "Patience and Her Garden," by Miss Ida Smith Decker, is "a whimsical parable for club-women, house-keepers," and other busy people. It is bound in paper, as is "Love and Friendship," a collection of epigrams by Miss Lillyan Shaffner.—The "Impressions Calendar" for 1911 is composed of fifty-four sheets, each containing a motto beautifully decorated and illuminated.

First place among the small anthologies of the season belongs to Mr. Temple Scott's "The Christmas Treasury" (Baker & Taylor Co.). In outward form the volume is exactly uniform with the same compiler's collection entitled "In Praise of Gardens," published a few months ago; and is edited with equal good judgment in the choice of material. The decorative cover, tinted end-leaves, and inviting typography are all in the best of taste. — One of the most popular among year-books has been Mrs. Florence Hobart Perin's "The Optimist's Good-morning." To it she has now added a companion volume, "The Optimist's Good-night" (Little, Brown, & Co.), full of tonic thoughts for the days of the year. Each page contains a helpful quotation and a prayer.—"A Manual of Spiritual Fortification" (Harper) is a compilation by Mrs. Louise Collier Willcox, of "meditative and mystic poems" expressing "the abiding sense in man of the indwelling God." Besides the intrinsic charm of the poems, the collection is interesting historically, as tracing the progress of religious, as distinguished from doctrinal, feeling through the course of English poetry. — Inspiring quotations from American and foreign authors have been gathered into an anthology by Mr. H. Wellington Wood, under the title, "Golden Words Fitly Spoken" (Lippincott). The extracts are printed in large type, in two colors, and portraits of a dozen or more of the authors represented serve as illustrations. — "Songs of Sentiment" (Moffat, Yard & Co.) is an anthology of love lyrics of all ages, printed with decorated page borders and illustrated in color by Mr. Howard Chandler Christy. It is something of a shock to find Byron's "When We Two Parted" or Moore's "The Time I've Lost in Wooing" accompanied by pictures of typically up-

to-date Christy figures; but this will not disturb the artist's admirers, who are legion. — "Through the Year with Sousa" (Crowell) consists of excerpts from the operas, marches, novels, letters, magazine articles, songs, sayings, and rhymes of the versatile and entertaining Mr. John Philip Sousa, selected by himself from the note-books kept through thirty busy years. — Mrs. Grace Browne Strand has compiled two companion anthologies, "Love, Friendship, and Good Cheer" and "Faith, Hope, Love." They are published in gay bindings, with novel decorations, by Messrs. A. C. McClurg & Co. — "The Little Book of Friendship" (Reilly & Britton), compiled and edited by Wallace and Frances Rice, is a thin volume of treasure-trove, tastefully bound in boards, with frontispiece in color. — The little "Good-Luck Book," in an appropriate red leather cover, is a compilation of good wishes and cheerful verses compiled by Mr. Ole Bang and published by Brandu's. — Miss Leolyn Louise Everett has collected, and the Watkins Co. of New York has published, the "Sleep Book," being selections from "The Poetry of Slumber." The volume is well printed on hand-made paper, in a limited edition.

We can do little more than mention a number of small gift-books, whose range of interest is wide enough to include all imaginable minor holiday needs. "Cupid's Cyclopedia, compiled for Daniel Cupid" by Messrs. Oliver Herford and John Cecil Clay (Scribner), is a worthy successor to "Cupid's Almanac." It defines for the earnest student of Love-making all the terms of the game, and depicts many intereresting varieties of the genus Lovely Woman, besides furnishing a map and a full description of the "Ancient and Marvellous Countrie of Amoria." — Mrs. Janet Ayer Fairbank is the author and Miss Rebecca Kruttschnitt is the illustrator of "In Town, and Other Conversations" (McClurg), wherein are discussed, with more or less wit and wisdom, such matters as Debutantes, Bores, Playwriting, Woman and Superwoman, Success, and Civilization. — "The Zodiac Birthday Book" (Baker & Taylor), by Miss Beatrice Baxter Ruyl, enables its reader to discover the whole truth about his own and his friends' characters. It is attractively printed in two colors, with blank pages under each sign for the insertion of names.—In "The Teddysee" (Huebsch), Mr. Wallace Irwin recounts in classic metres plentifully besprinkled with up-to-date slang the recent wanderings of the intrepid Colonel through Africa, Europe, and America. Appropriate illustrations by Mr. Blumenthal accompany the text. — Mr. H. C. Bunner's delightful operetta, "The Seven Old Ladies of Lavendar Town," with Mr. Oscar Weil's music, appears in a new illustrated edition bearing the imprint of Messrs. Harper & Brothers.—Full of tender pathos is the plaint of "Caesar," the late King Edward's dog, entitled "Where's Master?" Who held Caesar's paw as he wrote the book has not been divulged, but it is evidently somebody who understands both dogs and men.—"Mrs. Featherweight's Musical Moments," written and illustrated by Mr. John Brady, appears in a new edition, in board covers, from the press of the Alice Harriman Co. In spite of her excess of musical temperament, Mrs. Featherweight's monologues are full of human and humorous interest. — "Siegfried," the third of the Ring cycle, has been translated into English verse by Dr. Oliver Huckel, as a companion volume to "The Rheingold" and "The Valkyrie." There are four illustrations. (T. Y. Crowell & Co.) — In "The Great Moments in a Woman's Life," Miss Emily Calvin Blake sketches half a dozen episodes in the experience of a typical woman. They may be considered as a sort of sequel to her "Engaged Girl Sketches." (Forbes & Co.) — Now that "Darius Green and his Flying Machine" has "come true," it is only fitting that Mr. Trowbridge's poem should appear in a new edition. Mr. Wallace Goldsmith furnishes a generous number of illustrations. (Houghton Mifflin Co.) — Mr. Thomas G. Thrum has selected a few tales from his book of Hawaiian legends, and Messrs. A. C. McClurg & Co. reprint them in a quaintly bound and decorated booklet entitled "Stories of the Menehunes." From the same publishers comes "Quercus Alba" by the late Will Lillibridge, a tale of a veteran oak of the Ozark Mountains. — "The Master's Friendships" is a sermon by Dr. J. R. Miller, published with half a dozen illustrations in color and a pretty cover by Messrs. T. Y. Crowell & Co. — An addition to Messrs. Duffield's "Rubric Series" reprints Oscar Wilde's "Ballad of Reading Gaol."—"Brass Tacks: Capsule Optimism," by Colonel William C. Hunter, contains much epigrammatic wisdom making for courage, hope, and success. The cover is plentifully besprinkled with "tacks." (Reilly & Britton Co.) — "My Advice Book" and "Making Faces" (McClurg) are pocket-sized opportunities for one's friends to develop latent humor. The small volumes, which are designed by Mr. Herschel Williams, are intended to be lent about among one's acquaintances, who are expected to fill them with good advice or good likenesses, as the case may be. — Three pretty booklets in paper covers are Dr. William A. Quayle's interpretation of "The Song of Songs" (Jennings & Graham); Mr. Walter Taylor Field's discussion of "What is Success" (Pilgrim Press); and "Merry Xmas!" a two-scene farce on the overdoing of Christmas giving, by Miss Elizabeth Kellogg (Cincinnati: U. P. James).

A TRANSLATION by Frances Douglas (Mrs. Charles F. Lummis), of Señor Vinente Blasco Ibanez's story of bull-fighting, "Sangre y Arena," is announced by Messrs. A. C. McClurg & Co. for publication next Fall. Mrs. Lummis is an accomplished Spanish scholar, and her English rendering will have the approval of Señor Ibanez himself. The book will be illustrated in full color by Troy and Margaret West Kinney, who are spending the Winter in Spain partly to execute this important commission.

Notes.

The sixteenth annual meeting of the central division of the Modern Language Association of America will be held at Washington University, St. Louis, Missouri, on Wednesday, Thursday, and Friday, December 28, 29, and 30.

Dr. Sven Hedin's "Overland to India" will be issued by the Macmillan Co. within the next few weeks. It is supplementary to his "Trans-Himalaya," and describes the overland journey to India by way of Teheran, made by the author before he started on his expedition to Tibet.

We are informed that an official biography of Thomas Love Peacock is being prepared. Any persons who have unpublished letters of Peacock in their possession are asked to communicate with his grand-daughter, Mrs. Charles Clarke, at 63, Kensington Mansions, Earl's Court, London, W.

"The Oxford Book of Ballads," chosen and edited by Sir Arthur Quiller-Couch, is to be issued immediately by the Oxford University Press. This volume, consisting of nearly 900 pages, includes 176 ballads, a form of art, which, as the editor points out, has been dead, or as good as dead, for two hundred years.

We learn from the London "Nation" that Matilde Serao is engaged upon a novel, of which she is said to have greater hopes than of any she has yet written. Its theme resembles that of Flaubert's "Madame Bovary," and her original intention was to call the book "Sin." The author has, however, changed her mind, and the book will appear under the title of "Intoxication, Slavery, and Death."

A Memoir of the late John La Farge, with a study of his work, by Mr. Royal Cortissoz, is announced for publication next Spring by the Houghton Mifflin Co. Mr. Cortissoz, who is critic of art and literature of the "New York Tribune," and the author of important books upon art matters, has an intimate knowledge of Mr. La Farge and his work, based on a friendship of some twenty years. The book, which was sanctioned by Mr. La Farge, will embody recollections communicated by him to the author in manuscript, together with numerous notes of conversations, anecdotes, etc., making it a personal portrait of unusual vividness and authenticity. It will be fully illustrated with reproductions of La Farge's work reproduced in photogravure.

The Titmarsh Club of London is engaged in arranging the celebration of the Centenary of the birth of Thackeray, falling on July 18, 1911. In connection with the celebration, a Thackeray Exhibition will be held as nearly as possible on that date at the Charterhouse, by the courteous permission of the Master of the Charterhouse. The Club has already received many assurances of valuable support from collectors abroad and at home, and will gladly welcome further offers of interesting contributions to the exhibition. These contributions may include personal relics as well as items of literary and artistic interest connected with the great novelist. The utmost care will be taken of every object entrusted to the Club during the whole course of the exhibition, which, it is proposed, shall not last longer than about a fortnight. Those who intend coöperating with the Club in its interesting plan should communicate with the secretary, Mr. Lewis Melville, Salcombe, Harpenden, Herts, England.

The Season's Books for the Young.

The following titles were received too late for inclusion in the full descriptive list of Children's Books of the present season, published in our first Holiday issue of December 1.

Stories for Boys Especially.

A Senior Quarter-Back. By T. Truxton Hare. A lively tale of college life and football, in which the captain of the 'Varsity team disciplines his players with good results. Illustrated. Penn Pub'g Co. $1.25.

A United States Midshipman in the Philippines. By Lieut.-Com. Yates Stirling, Jr. Narrates the adventures of an Annapolis graduate who commands a gunboat in the Philippines. Illustrated. Penn Pub'g Co. $1.25.

Captain of the School Team. By John Prescott Earl. The chief interest lies in a football game between two rival schools. Illustrated. Penn Pub'g Co. $1.25.

An Annapolis First Classman. By Lieut.-Com. E. L. Beach. In this new volume of a well-known series the hero wins many honors in his last year at Annapolis. Illustrated. Penn Pub'g Co. $1.25.

Stories for Girls Especially.

Betty Wales on the Campus. By Margaret Warde. The popular heroine is now secretary of the Students' Aid Committee at Harding College, where she has some lively times with her old college chums and some new ones. Illustrated. Penn Pub'g Co. $1.25.

A Freshman Co-Ed. By Alice Louise Lee. The story of a girl who cares more for her college and her sorority than for her own career. Illustrated. Penn Pub'g Co. $1.25.

Glenloch Girls Abroad. By Grace M. Remick. In this new volume of a popular series Ruth Shirley goes abroad and has many novel adventures. Illustrated. Penn Pub'g Co. $1.25.

Peggy Owen, Patriot. By Lucy Foster Madison. The adventures of a Quaker maiden, the daughter of one of Washington's soldiers, during the Revolution. Illustrated. Penn Pub'g Co. $1.25.

A Little Princess of the Pines. By Aileen Cleveland Higgins. Tells how Jean Kingsley went to the Minnesota woods with her father, and her experiences there. Illustrated. Penn Pub'g Co. $1.25.

The Admiral's Little Housekeeper. By Elizabeth Lincoln Gould. Little Nancy Beaumont keeps house for her grandfather, and has some good times into the bargain. Illustrated. Penn Pub'g Co. $1.

Grandpa's Little Girls' Houseboat Party. By Alice Turner Curtis. The girls and their friends camp out, fish, swim, and "play Indian." Illustrated. Penn Pub'g Co. $1.

Felicia Visits. By Elizabeth Lincoln Gould. The story of a little girl, her friends, and a trick dog. Illustrated. Penn Pub'g Co. $1.

Stories for Boys and Girls Both.

The Slow Coach. By E. V. Lucas. Describes the adventures and experiences of some charming English children on a caravan journey in the country. Illustrated in color, etc. Macmillan Co. $1.50.

The Young Continentals at Bunker Hill. By John T. McIntyre. Tells of how some young patriots discover a plot to raise the siege of Boston. Illustrated. Penn Pub'g Co. $1.25.

History, Literature, and Legend.

Heroes of the Elizabethan Age. By Edward Gilliat, M.A. Stirring records of the intrepid bravery and boundless resources of the men of Queen Elizabeth's reign. Illustrated. J. B. Lippincott Co. $1.50 net.

Historic Girlhoods. By Rupert S. Holland. Narrates the early life of twenty-one famous women from Joan of Arc to our own Louisa Alcott. Illustrated. George W. Jacobs & Co. $1.50 net.

A Knight Errant and His Doughty Deeds. Edited by Norman J. Davidson. The story of "Amadis of Gaul," which Southey called the best of all the romances of chivalry. Illustrated in color. J. B. Lippincott Co. $1.50.

Heroes of the Polar Seas. By J. Kennedy Maclean. A record of exploration in the Arctic and Antarctic Seas. Illustrated. J. B. Lippincott Co. $1.50 net.

Stories from the Chronicle of the Cid. By Mary W. Plummer. Tales of the great 11th century Spanish hero, retold for children. Illustrated. Henry Holt & Co. 90 cts. net.

Fairy Tales.

Fairy Tales. By Wilhelm Hauff. Translated by L. L. Weedon. A collection of famous Eastern stories and fairy tales by a German writer. Illustrated in color, etc., by Arthur A. Dixon. E. P. Dutton & Co. $2.50.

Fairy Tales of All Nations. Edited and translated by Logan Marshall. A collection of well-known fairy stories representative of the folklore and literature of many countries. Illustrated in color. John C. Winston Co. $2.

Norse Fairy Tales. More than fifty fascinating stories, selected and adapted from the translations by Sir George Webb Dasent. Illustrated in color, etc. J. B. Lippincott Co. $1.75.

The Green Door. By Mary E. Wilkins-Freeman. Through a magic green door a little girl visits her great-great-great-grandmother, who lived in colonial times. Illustrated in color. Moffat, Yard & Co. $1. net.

Good Books of All Sorts.

The Farm Book: Bob and Betty Visit Uncle John. By E. Boyd Smith. With illustrations in color by the author. A fascinating portrayal in picture and text of all the everyday incidents on a real farm. $1.50 net.

Children's Classics. Edited by Walter Jerrold. First volumes: Robinson Crusoe, The Swiss Family Robinson, Grimm's Fairy Tales, Andersen's Fairy Tales, Old Mother Goose Nursery Tales, and Old Mother Goose Nursery Rhymes. Carefully-edited volumes, printed in large type, and profusely illustrated in color and black-and-white by competent artists. E. P. Dutton & Co. Each, $1.25.

The Romance of the Ship. By E. Keble Chatterton. Traces the whole evolution of the ship, from her crude beginnings to the present time. Illustrated. J. B. Lippincott Co. $1.50 net.

The Romance of Modern Astronomy. By Hector Macpherson, Jr. Describes in simple but exact language the wonders of the heavens. With illustrations and diagrams. J. B. Lippincott Co. $1.50 net.

The Doings of the Dollivers. By Grace MacGowan Cooke. Tells of a little family of dolls that live a life of their own at night when the children have left the nursery. Illustrated. Sturgis & Walton Co. $1. net.

Cookery for Little Girls. By Olive Hyde Foster. Designed to initiate children into the art and economy of cooking. Illustrated. Duffield & Co. 75 cts. net.

List of New Books.

[*The following list, containing 65 titles, includes books received by* The Dial *since its last issue.*]

HOLIDAY GIFT BOOKS.

Green Willow, and Other Japanese Fairy Tales. By Grace James; illustrated in color by Warwick Goble. Large 8vo, 280 pages. Macmillan Co. $5. net.

Historic Dress in America, 1800-1870. By Elisabeth McClellan; illustrated by Sophie B. Steel and Cecil W. Trout. 4to, 454 pages. George W. Jacobs & Co. $6. net.

Our Village. By Mary Russell Mitford; with introduction by Anne Thackeray Ritchie. Illustrated in color, etc., large 8vo, 256 pages. Macmillan Co. $3.50 net.

Romance of Imperial Rome. By Elizabeth W. Champney. Illustrated in photogravure, etc., 8vo, 425 pages. G. P. Putnam's Sons. $3.50 net.

The Mediterranean and its Borderlands. By Joel Cook. In 2 volumes, illustrated in photogravure, etc., 12mo. John C. Winston Co. $5. net.

Florida Trails, as Seen from Jacksonville to Key West. By Winthrop Packard. Illustrated, 8vo, 300 pages. Small, Maynard & Co. $3. net.

Cuba. By Irene A. Wright. Illustrated, 8vo, 510 pages. Macmillan Co. $2.50 net.

The Historic Mohawk. By Mary Riggs Diefendorf. Illustrated, 8vo, 330 pages. G. P. Putnam's Sons. $2. net.

Italian Fantasies. By Israel Zangwill. With frontispiece in color, 12mo, 408 pages. Macmillan Co. $2. net.

An Oberland Chalet. By Edith Elmer Wood. Illustrated, 12mo, 285 pages. Wessels & Bissell Co. $2. net.

The Golden Road. By Frank Waller Allen. Illustrated and decorated in color, etc., 12mo, 228 pages. Wessels & Bissell Co. $1.50 net.

Golden Words Fitly Spoken. By H. Wellington Wood. With portraits, 12mo, 160 pages. J. B. Lippincott Co. $1.50 net.

The Christmas Treasury of Song and Verse. Compiled by Temple Scott. With frontispiece, 16mo, 331 pages. Baker & Taylor Co. $1.25 net.

Aucassin and Nicolette. Translated from the old French by Eugene Mason. Illustrated in color, etc., 16mo, 72 pages. E. P. Dutton & Co. 80 cts. net.

The Magi in the West and their Search for the Christ: A Tale for the Christmas-Tide. By Frederic E. Dewhurst. 16mo, 26 pages. Chicago: The Abbey Co.

Mrs. Featherweight's Musical Moments. By John Brady. Illustrated, 12mo, 128 pages. Alice Harriman Co. 75 cts. net.

Sleep-Book. Some of the Poetry of Slumber. Collected by Leolyn Louise Everett. 16mo, 55 pages. New York: Watkins Co. Paper.

BIOGRAPHY AND REMINISCENCES.

Twenty Years at Hull-House, with Autobiographical Notes. By Jane Addams. Illustrated, 8vo, 462 pages. Macmillan Co. $2.50 net.

The Life of Tolstoy. By Aylmer Maude. In 2 volumes, illustrated in photogravure, etc., large 8vo. Dodd, Mead & Co. $6. net.

Lord Chatham: His Early Life and Connections. By Lord Rosebery. Large 8vo, 481 pages. Harper & Brothers. $3. net.

The Life of Robert Browning, with Notices of his Writings, his Family, and his Friends. By W. Hall Griffin; edited by Harry Christopher Minchin. Illustrated, large 8vo, 342 pages. Macmillan Co. $3.50 net.

William Harrison Ainsworth and his Friends. By S. M. Ellis. In 2 volumes, illustrated in photogravure, etc., large 8 vo. John Lane Co. $10. net.

The Beaux and the Dandies: Nash, Brummell, and D'Orsay with their Courts. By Clare Jerrold. Illustrated in photogravure, etc., large 8vo, 391 pages. John Lane Co. $5. net.

Life and Letters of Alexander Macmillan. By Charles L. Graves. With photogravure portraits, large 8vo, 418 pages. Macmillan Co. $3.50 net.

Recollections of a Scottish Novelist. By L. B. Walford. With portraits, 317 pages. Longmans, Green, & Co. $3. net.

Life of Hiram Paulding, Rear-Admiral, U. S. N. By Rebecca Paulding Meade. Illustrated, 12mo, 321 pages. Baker & Taylor Co. $1.50 net.

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